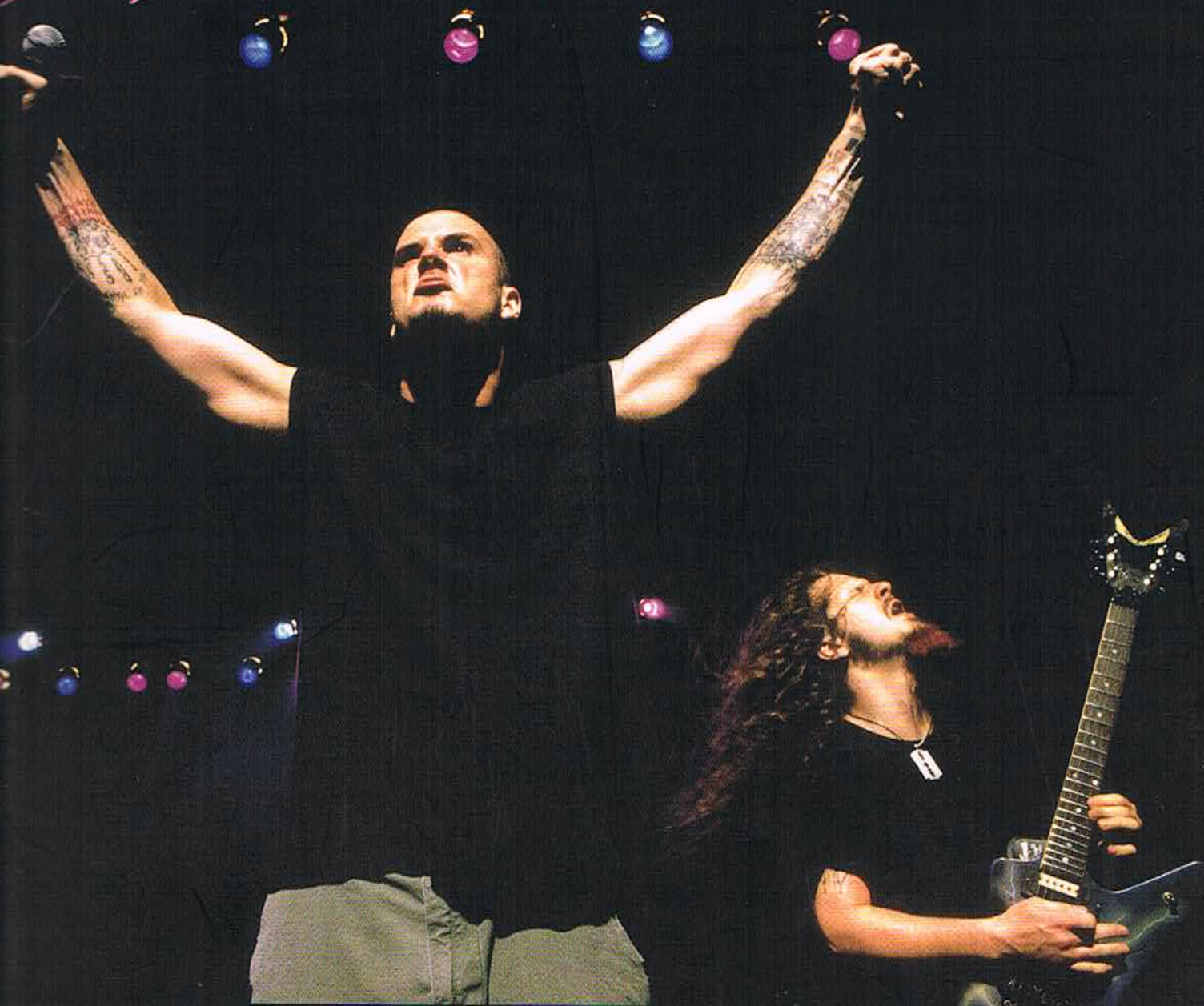


BAND SCORE

PANTERA BEST

◆ COWBOYS FROM HELL ◆ PRIMAL CONCRETE SLEDGE ◆ MOUTH FOR WAR
◆ WALK ◆ FUCKING HOSTILE ◆ 5 MINUTES ALONE ◆ THE GREAT SOUTHERN TRENDKILL
◆ HELLBOUND ◆ GODDAMN ELECTRIC ◆ STRENGTH BEYOND STRENGTH
◆ BECOMING ◆ I'M BROKEN ◆ PSYCHO HOLIDAY ◆ CEMETERY GATES ◆ THIS LOVE

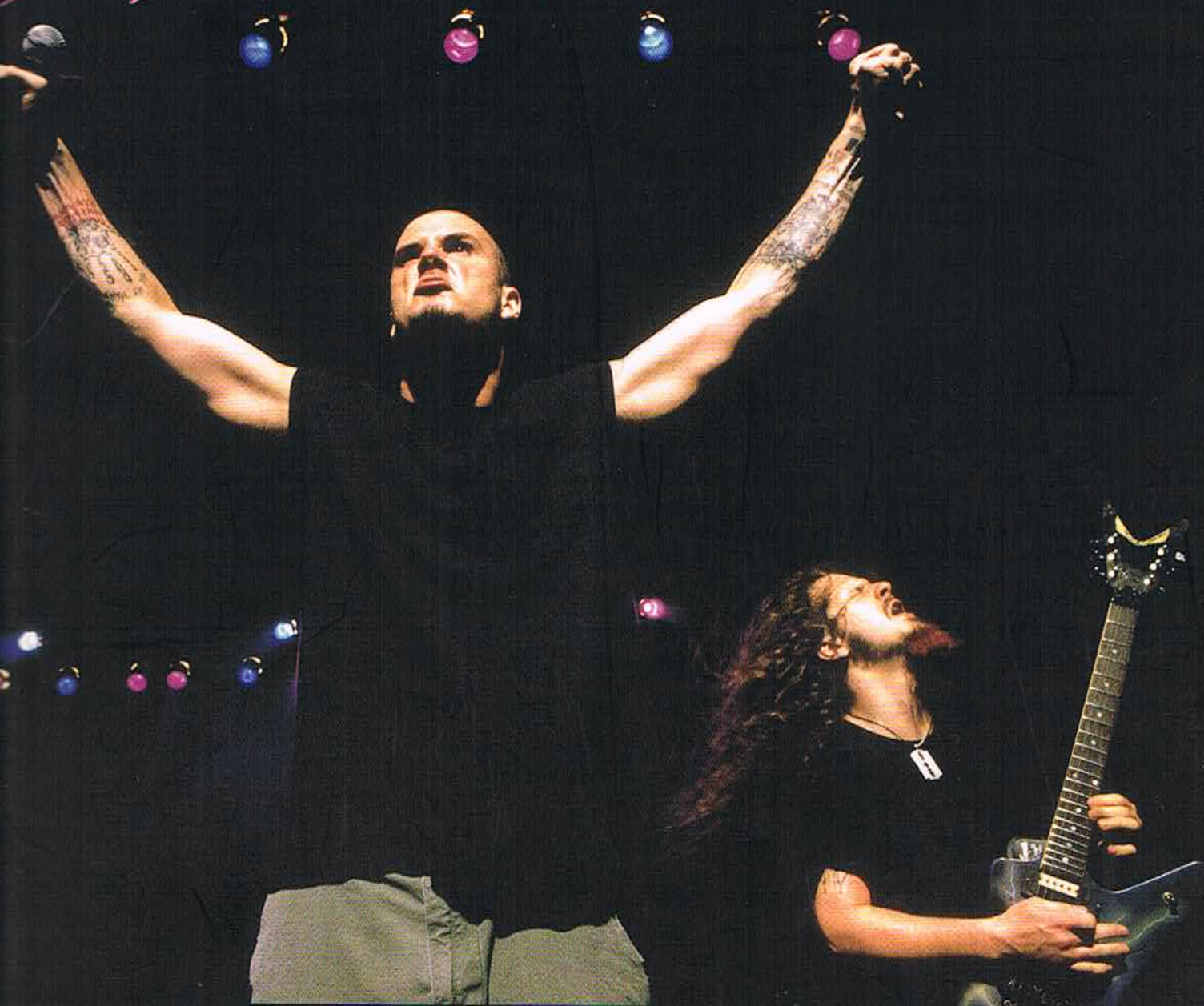


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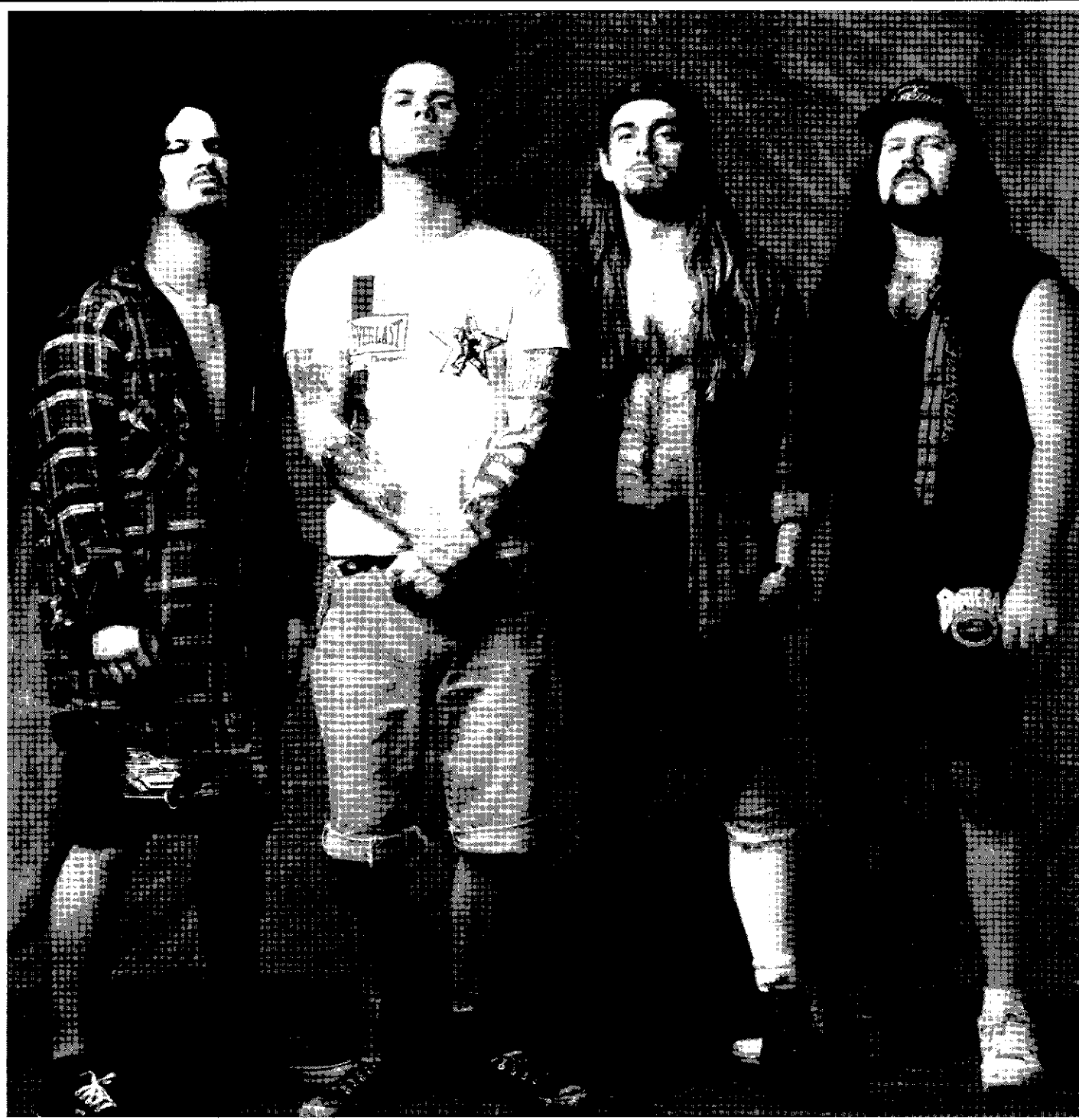
BAND SCORE

PANTERA BEST

◆ COWBOYS FROM HELL ◆ PRIMAL CONCRETE SLEDGE ◆ MOUTH FOR WAR
◆ WALK ◆ FUCKING HOSTILE ◆ 5 MINUTES ALONE ◆ THE GREAT SOUTHERN TRENDKILL
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◆ BECOMING ◆ I'M BROKEN ◆ PSYCHO HOLIDAY ◆ CEMETERY GATES ◆ THIS LOVE



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COWBOYS FROM HELL

カウボーイズ・フロム・ヘル

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

イントロ1で鳴っているシーケンサー・フレーズは、恐らくギターの音をサンプリングしたものだろう。この程度ならサンプリング・マシンを使わなくても、デジタル・ディレイを使えば、同様の効果は出せる。5小節目からはギターが登場。右手を弦にくっつけるようにして、ミュート・プレイをしている。これと同じリフをイントロ2ではミュートなしで行なっている。ここからはギターとベースのユニゾンだ。リズムはしっかりと合わせよう。この曲は16ビートだ。テンポは決して速くないが、1つ1つの音符を正確にプレイしよう。イントロ3から弾いている

ギターのリフもリズムが重要だ。ここは歯切れ良いピッキングで16分音符を弾くようにしたい。ドラムの基本パターンはハイハットを8つ刻んだモノになっているが、決して8ビートのノリで叩かないように。意識は16ビートだ。またハイハットはハーフ・オープンにして、力強く叩こう。[E]はギター・ソロ。ここではディストーションを目一杯掛け、ディレイを少し加えると良いだろう。5小節目からはかなりスピードの速いフレーズが連続して出てくる。6連符、7連符といった変則的なリズムが多く出てくるので注意しよう。

4

Intro.1
Em

Vocal

Other
< Sequencer >

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

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Intro.2

Em

Em

Sheet music for the first system, measures 1-5. The system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Guitar I and Bass have fretboard diagrams. Guitar I has a "Mute" instruction with an arrow pointing to the 5th fret. Bass has a "S" instruction with an arrow pointing to the 5th fret. The music is in E minor (Em).

Em

Sheet music for the second system, measures 6-10. The system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Guitar I and Bass have fretboard diagrams. Guitar I and Bass have a "4" instruction with an arrow pointing to the 4th fret. The music is in E minor (Em).

Intro.3

Em

Vocal

Oh, come on!

Other

Guitar I

Guitar II

Bass

Drums

6

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lead Em

Un-der the lights where we stand tall— No- bo-dy touch-es us at all— Show- down , shoot out
 Pil-lage the vil- lage, trash the scene... But bet-ter not take it out on me 'Cause (a) ghost town is found

Vocal

Lead I

Lead II

Bass

Drums

Lead Em

Spread fe-ar with-in, with- out— We're gon-na take— what's ours to have... Spread the word through-out the land— They say
 Where your ci- ty used to be— So out of the dark- ness and in-to the light— Sparks fly eve-ry-where in sight— From my

Vocal

Lead I

Lead II

Bass

Drums

Em B G G#

Vocal

bad guys wear black We're tagged and can't turn back— You see us com-in' and you
dou-ble bar-rel, twelve gauge. Can't lock me in— your cage— }

Other

Guitar I

Guitar II

Bass

Drums

8

G B^b A A^b Em

Vocal

all to- ge- ther run for co- ver We're tak- in' o- ver this town—

Other

Guitar I

Guitar II

Bass

Drums

8:1
Em

Vocal

Here we come_ reach for your gun_ And you bet-ter lis-ten well_ my friend you see (It's) been slow down bc low_

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Aimed alyou we're the cow-boys from Hell Deed is done_ a-gain_ we've won_ ain't talk-ing no_ tall tales_ friend_ 'Cause

Other

Guitar I

Guitar II

Bass

Drums

to Φ 1

D

Em

Em

Vocal

high noon, ——— your doom Com-in' from you we're the cow-boys from Hell

Other

Guitar I

Guitar II

Bass

Drums

10

Em

Vocal

Yeah,

Other

Guitar I

Guitar II

Bass

Drums

Sheet music for guitar and bass. The guitar part features a complex sequence of chords and melodic lines, including a section with a 'Vib' (vibrato) marking. The bass part provides a steady accompaniment.

Empty staves for guitar and bass.

C7 A(onC#) D B^b A G Em

Sheet music for guitar and bass. The guitar part features a complex sequence of chords and melodic lines, including a section with a 'Vib' (vibrato) marking. The bass part provides a steady accompaniment.

Empty staves for guitar and bass.

Sheet music for guitar and bass. The guitar part features a complex sequence of chords and melodic lines, including a section with a 'Vib' (vibrato) marking. The bass part provides a steady accompaniment.

Empty staves for guitar and bass.

Sheet music for guitar and bass. The guitar part features a complex sequence of chords and melodic lines, including a section with a 'Vib' (vibrato) marking. The bass part provides a steady accompaniment.

Em F F# G Em

Oh, Com-in from you—we're the cow - boys from hell

Chord progression: C7 A(onC#) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

12

Chord progression: Em C7 A(onC#) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The image displays a page of musical notation for a guitar, bass, and drums ensemble. The notation is organized into systems for each instrument, with guitar parts at the top, bass in the middle, and drums at the bottom. The guitar part includes two staves, Guitar I and Guitar II, with complex fretboard diagrams and fingerings. The bass part includes a fretboard diagram and a sequence of notes. The drums part shows a drum kit with various rhythms and accents. The notation is in standard musical notation with a key signature of one flat and a 4/4 time signature.

to \mathbb{H}^2 \boxed{G} Em

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (Bb). The score is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: The vocal line is performed by a single voice. It begins with a 4-measure rest, followed by the lyrics "Hello, hello, good-bye, good-bye, good-bye, good-bye, good-bye, good-bye, good-bye, good-bye, good-bye, good-bye." The melody is simple and melodic, with a final note on a whole note.

Other: The "Other" part of the score is empty, indicating no other instruments are present in this arrangement.

Guitar I: The guitar I part is a complex, melodic line. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The melody is characterized by a "Vib" (vibrato) effect and a "Mute" instruction. The final measure is a whole note chord.

Guitar II: The guitar II part is a simple, rhythmic line. It begins with a 4-measure rest, followed by a series of eighth notes. The melody is characterized by a "Vib" (vibrato) effect and a "Mute" instruction. The final measure is a whole note chord.

Bass: The bass line is a simple, rhythmic line. It begins with a 4-measure rest, followed by a series of eighth notes. The melody is characterized by a "Vib" (vibrato) effect and a "Mute" instruction. The final measure is a whole note chord.

Drums: The drums part is a simple, rhythmic line. It begins with a 4-measure rest, followed by a series of eighth notes. The melody is characterized by a "Vib" (vibrato) effect and a "Mute" instruction. The final measure is a whole note chord.

Em

Vocal

Woh

Other

Guitar I

(Mute)

(Mute)

Guitar II

Bass

Drums

D.S. 1

Em

Vocal

Ah

Comin' for you we're the cow-boys from hell

Other

Guitar I

Guitar II

Bass

Drums

D.S. 2

⊕ Coda 1

Em

Vocal

Com-in for you we're the cow-boys from hell

Other

Guitar I

Guitar II

Bass

Drums

⊕ Coda 2

Em

Vocal

Oh,

Other

Guitar I

Guitar II

Bass

Drums

PRIMAL CONCRETE SLEDGE

プライマル・コンクリート・スレッジ

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

この曲ではギター6弦とベースの4弦がD音に下げられている。イントロからD音を強調した16ビートのパターンがベースに登場。ちなみにイントロの最初で弾いているギターはアーミングやピック・スクラッチを使ったノイズなプレイ。この部分はディレイを掛けて弾くと効果的だ。ドラムはバスドラを16分音符で連打しており、ダブル・ペダルを使って正確にプレイしたいところだ。イントロの5小節目からのギター・リフは16分音符3つで1つのパターンとなっており、複雑なリズムだ。ベースとドラムと共に正確なビートをキープして、小節を見失わないように。しっかりとしたリズム感がないと、ちょっと難しいかも。こ

れはAからのヴォーカルにも言える。いわゆるリズムに歌詞をしっかりと乗せられるかが問題だ。Aの8～9小節目の変拍子の部分なども注意して演奏しよう。Eの部分ではリズムのノリが変わる。ここでのギターは単音でのメロディ・プレイだ。ここはハンマリングやプリングのテクニクで、トリルの要領で弾いている。Eの13～15小節目ではオーバー・ダビングされたギターが、スピードの速いフィル・イン・フレーズを弾いている。ここは1つ1つの音をしっかりとオルタネイト・ピッキングで弾こう。

16

Intro. D

Vocal

Other

Guitar I

(6th Strings = D)

Arm

Pick Scratch

Pick Scratch

Guitar II

(4th Strings = D)

Bass

Drums

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D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

17

D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b D A A^b E^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

18

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

There's a dou-ble stan-dard for the way we live. If there's no-thing to have, we then there's no-thing to give. I'll
 a man of a thousand retive-ments. Will al-ways be the one to tell you when to quit. I

D

break a sweat and (I) don't regret what you'd kill to see—bring out the God in me—
 won't take stock in a wi-thered man—I'm reach-ing in-to you, I'll make you understand

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b
 Come— and be with— me Live— my twist - ed— dream Pro - de - vo - ted— pledge

Other

Guitar I

Guitar II

Bass
 Drums

D A A^b G F[#] F E | 1 E^b B D

Vocal

Time — for pri — mal — conc — rete sledge

Other

Guitar I

Guitar II

Bass

Drums

20

D | 2 E^b

Vocal

The sledge

Other

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal

Guitar

Bass

Drums

Chorus musical score with guitar and bass parts. The guitar part includes fret numbers (4, 5, 3, 4, 4, 5, 4, 6, 4) and dynamic markings (HP). The bass part includes a double bar line and a repeat sign.

Chorus

Vocal

Guitar

Bass

Drums

Chorus musical score with guitar and bass parts. The guitar part includes fret numbers (5, 6, 5, 4, 5, 6, 5, 4, 5, 6, 5, 4, 5, 6, 5, 4, 6, 7, 6, 5) and dynamic markings (HP). The bass part includes a double bar line and a repeat sign.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged for six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (Bb) and the time signature is common time (C). The score is divided into four measures. The Vocal part features a melodic line in the first two measures, followed by rests. The Other part provides harmonic support with chords. Guitar I plays a complex, arpeggiated pattern in the first two measures, followed by rests. Guitar II plays a simple, sustained chord. The Bass part provides a steady, rhythmic foundation. The Drums part features a complex, syncopated pattern in the first two measures, followed by rests.

Vocal: E² D E^b
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

23

Vocal: D
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

24

Chord progression: E^b F F^\sharp G G^\sharp A A^b G F E^b **E** D

Vocal: [Musical staff with whole notes]

Other: [Musical staff with whole notes]

Guitar I: [Musical staff with eighth notes and fingerings: 6, 3, 4, 5, 6, 7, 6, 5, 3, 1]

Guitar II: [Musical staff with wavy lines and "Vib." markings]

Bass: [Musical staff with eighth notes and fingerings: 0, 4, 5, 5, 6, 6, 7, 6, 5, 5, 3, 1]

Drums: [Musical staff with eighth notes and x marks]

Chord progression: D **F** D G^\sharp F F^\sharp E^b

Vocal: [Musical staff with eighth notes and lyrics: "Come and be with me"]

Other: [Musical staff with whole notes]

Guitar I: [Musical staff with eighth notes and fingerings: 0, 5, 6, 3, 4, 1]

Guitar II: [Musical staff with whole notes]

Bass: [Musical staff with eighth notes and fingerings: 0, 5, 5, 6, 3, 4, 4, 1]

Drums: [Musical staff with eighth notes and x marks]

D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E^b D G G[#] F F[#] E^b
 Vocal:

Live__ my twis - ted_ dream Pro - de - vo - ted_ pledge Time__ for pri - mal_ conc - rete Come__ and be with__ me

Other:

Guitar I:

Guitar II:

Bass:

Drums:

Vocal:

Live__ my twis - ted_ dream Pro - de - vo - ted_ pledge Time__ for pri - mal_ conc - rete sledge

Other:

Guitar I:

Guitar II:

Bass:

Drums:

MOUTH FOR WAR

マウス・フォー・ウォー

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

ギターとベースによる、パワフルなユニゾン・リフから曲はスタート。ヘヴィなディストーションの掛かったサウンドはエフェクターの使い方が特徴的で、高音がブーストされ、ディレイも少し掛けてある。ドラム・サウンドもかなり硬めで、金属音のような処理がされている。各自の工夫が必要だ。イントロ1の部分ではベースのアクセントをしっかりつけて、各楽器のノリを合わせてプレイしよう。イントロ2のリフはスライドのテクニックを上手く使ったものだ。ギター&ベース共にここ

は滑らかに弾くようにしよう。イントロ2の8小節目あるギターの×印の音は左手で弦をミュートしながらピッキングしているモノだ。高音のハーモニクスを鳴らすようにして、刺激的なノイズになっている。Dのギター・ソロ。後半の速いフレーズでは、オルタネイト・ピッキングで1つ1つ力強く弾くように心掛けよう。また、最後のフレーズだけ2拍の長さでディレイが掛けられている。Eからはテンポが変わっているの注意。かなりアップ・テンポなのでリズムがモタらないようにしよう。

26

(Tempo - I)

Intro. 1 B

The musical score for 'Intro. 1' is written for a 4-measure section. The staves are arranged vertically: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature has one sharp (F#). The time signature is 4/4. The score includes tablature for Guitar I and Bass. The notation shows a heavy, distorted sound with a delay effect. The guitar and bass play a powerful, synchronized riff. The drums provide a hard, metallic sound. The vocal and other parts are silent.

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B

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

0 1 2 2 2 2 2 2 2 2 0 1 2 2 2 2

Intro. 2

E G B E G E G B E G B E G E G B E G E G B E G B E G

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

0 0 3 7 0 5 3 0 5 3 0 5 3 0 5 3

E G B E G E G B E G B E G E G B E G E B E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

28

Intro.3

E B^b E B C E A B^b E G E G A E F[#] G E B² E B C E A B^b E G E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(ed)

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

Re - ven - ge
Pos - sess - ed

A E B^b E B C E A B^b E G E G A E F

Vocal

G E B^b E B C E A B^b E G E E B^b E B C E A

I'm scream - ing re - venge a gain wrong
 I feel a con - quer - ing will down in - side me strength

Other

Guitar I

TAB: 5 3 0 8 0 7 10 8 0 7 5 6 0 5 3 0

Guitar II

TAB: 5 3 0 6 0 7 8 0 5

Bass

TAB: 5 3 0 6 0 7 8 0 5 6 0 3 0

Drums

30

Vocal

B^b E G E G A E F G E B^b E B C E A B^b E G E

I've been wrong for far too long
 The strength of many to crush who might stop me

Other

Guitar I

4

Guitar II

TAB: 5 3 0 6 0 7 8 0 5

Bass

4

Drums

3

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

Been constant - ly so frust - rat - ed I've moved moun - tains with less —
 My strength is in num - ber, — And my soul lies in eve -

4
 III.
 4
 III.

4
 III.
 4
 III.

4
 III.

B^b E G E E B^b E B C E A B^b E G E G A E F[#]

ry one — When (I) chan - nel my hate — to pro - duc - tive, —
 The re - leas - ing of an - ger Can

4

0 8 6 0 7 10 0 7 5 6 0 5 3 0 5 7 5 0 4 2

4

0 0 6 0 7 8 0 5 6 0 3 0 3 5 0 2

4
 III.

G E B² E B C E A B² E G E [B] B

Vocal

I don't find it hard to im-press
bet-ter a-ny me-di-cine un-der the sun } Bones

Other

Guitar I

TAB 3 0 6 0 7 8 0 5 6 0 5 3 0 X X X X 0 1 2 2 2 4 2 2 2 2

Guitar II

TAB

Bass

TAB 3 0 6 0 7 8 0 5 6 0 3 0 0 1 2 2 2 2 2 2 2 2

Drums

4

B

Vocal

in trac-tion Hands break to hone raw e-ner-gy Bold

Other

Guitar I

TAB 0 1 2 2 2 4 2 2 2 2 2 2

Guitar II

TAB

Bass

TAB 0 1 2 2 2 2 2 2 2 2

Drums

B C E G B E G E

and dis-ast-rous, My ears can't hear what you say to me

G B E G B E G E G B E G E G B E G B E G E G B E G E

Hold your mouth for the war Use it for what it's for

34

Vocal

G B E G B E G | ¹ E G B E G | E B | E

Speak the truth a - bout me ————— De - tar - min -

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

2

Vocal

E G B E G E | G B E G B E | G ^D F# G#m

De - ter - min - ed

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Vib.

Vib.

Vib.

1H.

1H.

The image shows a page of guitar sheet music for the song "I Wanna Be Like You" from the musical "The King of the Hill". The page contains five systems of music, each with a vocal line and a guitar line. The guitar line includes fret numbers, chords, and vibrato markings. The key signature is G#m and the time signature is 4/4.

System 1: The vocal line starts with a whole note G#4. The guitar line has a whole rest.

System 2: The vocal line has a whole note E5. The guitar line has a whole rest.

System 3: The vocal line has a whole note D5. The guitar line has a whole rest.

System 4: The vocal line has a whole note F#5. The guitar line has a whole rest.

System 5: The vocal line has a whole note G#5. The guitar line has a whole rest.

Handwritten musical score for guitar and bass. The score is written on ten staves, with the top two staves for guitar and the bottom eight staves for bass. The guitar part includes a key signature of one flat (B-flat) and a 4/4 time signature. The bass part includes a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into four measures. The first measure contains a guitar solo with a key signature change from B-flat to C major. The second measure contains a guitar solo with a key signature change from C major to B-flat major. The third measure contains a guitar solo with a key signature change from B-flat major to A major. The fourth measure contains a guitar solo with a key signature change from A major to G major. The bass part includes a key signature change from B-flat to C major in the first measure, and a key signature change from C major to B-flat major in the second measure. The score is written in a style that is typical of handwritten musical notation, with a focus on rhythm and melody. The guitar part includes a key signature change from B-flat to C major in the first measure, and a key signature change from C major to B-flat major in the second measure. The bass part includes a key signature change from B-flat to C major in the first measure, and a key signature change from C major to B-flat major in the second measure. The score is written in a style that is typical of handwritten musical notation, with a focus on rhythm and melody.

36

Chords: $G^{\sharp}m$ F^{\sharp} E D F^{\sharp} $G^{\sharp}m$

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with 4-measure rest, then melodic line with vibrato]

Guitar II: [Staff with melodic line, vibrato, and harmonic notes labeled "Harm. & Arm"]

Bass: [Staff with bass line]

Drums: [Staff with 4-measure rest]

Chords: $G^{\sharp}m$ F^{\sharp} E D

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with melodic line, then harmonic notes labeled "Arm"]

Guitar II: [Staff with complex melodic line, vibrato, and harmonic notes labeled "Arm"]

Bass: [Staff with bass line]

Drums: [Staff with 4-measure rest]

Lead F# G#m F# E D

There comes a time with in eve-ry one

Other

Guitar I

Guitar II

Bass

Drums

Lead F# G#m F# E D

to close your eyes to what's real

Other

Guitar I

Guitar II

Bass

Drums

(Tempo II (Fast))

E G[#]m

F[#] G[#]m

F[#] G[#]m

F[#] G[#]m

F[#]

Vocal

Other

Guitar I

Guitar II

Bass

Drums

38

G[#]m

F[#] G[#]m

F[#] G[#]m

F[#] G[#]m

F[#]

Vocal

Other

Guitar I

Guitar II

Bass

Drums

39

Chord progression: G^m F[#] G^m F[#] G^m F[#] G^m F[#]

Vocal: [Musical staff with rests]

Other: [Musical staff with rests]

guitar 1: [Musical staff with rests]

guitar 2: [Musical staff with rests]

Bass: [Musical staff with rests]

Drums: [Musical staff with rests]

Vocal: [Musical staff with notes]

No Like com - pre - hen - sion to fail.
Like a knife in to flesh.

Other: [Musical staff with rests]

guitar 1: [Musical staff with notes]

guitar 2: [Musical staff with rests]

Bass: [Musical staff with notes]

Drums: [Musical staff with notes]

40

Vocal

I vac - cum the wind for my sail
Af - ter life is to death

Other

Guitar I

Guitar II

Bass

Drums

Am G^m Am

Vocal

can't be the rest, let o - thers waste my time
Pull - ing and punch - ing the rest of du -

Other

Guitar I

Guitar II

Bass

Drums

4

[illegible]

Score for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps). The time signature is 4/4.

Vocal: Dm G#m G#m F#
- na - tion - wob!

Guitar I: Tablature and standard notation. Includes a solo section marked 'S'.

Guitar II: Tablature and standard notation.

Bass: Tablature and standard notation.

Drums: Tablature and standard notation.

Score for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps). The time signature is 4/4.

Vocal: G#m F# G#m F# G#m F# G#m F# G#m F#

Guitar I: Tablature and standard notation. Includes a solo section marked 'S'.

Guitar II: Tablature and standard notation.

Bass: Tablature and standard notation.

Drums: Tablature and standard notation.

Chord progression for the first system:

G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#]

The first system of music spans measures 1 to 5. It features a vocal line with a melodic phrase in measure 1, followed by rests. The guitar parts play a rhythmic pattern of eighth notes. The bass line provides a steady accompaniment. The drums enter in measure 3 with a solo consisting of a series of eighth notes.

Chord progression for the second system:

G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m

The second system of music spans measures 6 to 10. It continues the chord progression from the first system. The vocal line has a melodic phrase in measure 6, followed by rests. The guitar parts play a rhythmic pattern of eighth notes. The bass line provides a steady accompaniment. The drums enter in measure 6 with a solo consisting of a series of eighth notes.

ウォーク

この曲は8分音符がすべて3連符のノリになっているので、注意しよう。また、ギター&ベース共に最低弦がD音に下げている。ギターは相変わらずの破壊的なヘヴィ・サウンドでベースやドラムは硬質なサウンドが特徴的だ。1音1音が非常にパワフルでもある。ゆったりとしたテンポと共にドッシリとした重たい演奏を心掛けよう。ここでも、彼等らしい不思議なコード進行が出てくるので、譜面は無調という形にしてあ

る。中心となるのはDのコードのようだ。Fはギター・ソロ。最初のフレーズは2つの音を同時にチョーキング。また、2音や2音半チョーキングのフレーズも出てくるので、音程には気をつけよう。その他にもスライドのテクニックも効果的に使われている。出来るだけ丁寧なプレイを心掛けよう。

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The musical score is arranged in five systems, each containing staves for Vocal, Guitar, Bass, Drums, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The guitar part features a prominent triplet-based melody. The bass line provides a steady accompaniment. The drums play a consistent pattern, and the piano part includes chords and melodic lines. The vocal parts are represented by a single line with lyrics.

System 1: Chords: D, B^b, D, A^b, D, D^b, D. The guitar part begins with a triplet melody. The vocal line starts with the lyrics "Hello, O' silent night.".

System 2: Continuation of the guitar and bass parts. The vocal line continues with "When you're alone and you're awake.".

System 3: Continuation of the guitar and bass parts. The vocal line continues with "And you think you're alone.".

System 4: Continuation of the guitar and bass parts. The vocal line continues with "But you're not alone.".

System 5: Continuation of the guitar and bass parts. The vocal line continues with "The sound of silence.".

The image shows three staves of musical notation for the song 'The Rose Tree'. Each staff begins with a treble clef and a key signature of one sharp (F#). The first two staves are for the vocal melody, and the third is for the piano accompaniment. The music is in 3/4 time. The first staff has a vocal line with a treble clef and a key signature of one sharp. The second staff has a vocal line with a treble clef and a key signature of one sharp. The third staff has a piano accompaniment with a treble clef and a key signature of one sharp. The music is in 3/4 time. The first staff has a vocal line with a treble clef and a key signature of one sharp. The second staff has a vocal line with a treble clef and a key signature of one sharp. The third staff has a piano accompaniment with a treble clef and a key signature of one sharp. The music is in 3/4 time. The first staff has a vocal line with a treble clef and a key signature of one sharp. The second staff has a vocal line with a treble clef and a key signature of one sharp. The third staff has a piano accompaniment with a treble clef and a key signature of one sharp. The music is in 3/4 time.

Can't you see— I'm ea-si-ly— bo-thered by- per- sis-tance one step from
Run your mouth when I'm not a-round (it's) ea-sy to a-chieve You cry to weak

Vocal

lash- ing out at you You want in to bet un-der my skin and call your- self a friend— I've got more
 friends that sym-pa - thize— Can't you hear the vio- lins play- ing your song?— Those same friends

Guitar

Bass

Drums

46

Vocal

friends like you what do I do? } Is there no stan-ard a-ny-more? what it takes, who I am,
 tell me your eve- ry word— }

Guitar

Bass

Drums

Vocal

where I've been, be- long You can't be some-thing you're not be your-self, by your-self,

Guitar

Bass

Drums

D C A^b F

stay a-way from me A les - son learned in life, known from the

E E^b D B^b D A^b D D^b

dawn of time Re- spect, walk

D B^b D A^b D D^b

what didyou say? Re- spect walk

48

D D
 Vocal: Are you talking to me? Are you talking to me?
 Guitar: (Triplets)
 Bass: (Triplets)
 Drums: (Triplets)
 D D D (with Repeat) B^b D A^b
 Vocal: Re- spect.
 Guitar: (Triplets)
 Bass: (Triplets)
 Drums: (Triplets)
 D D^b D D B^b D A^b
 Vocal: walk what did you say? Re- spect.
 Guitar: (Triplets)
 Bass: (Triplets)
 Drums: (Triplets)

to

walk Are you talking to me? Are you talking to me? No way

punk.

Vib.

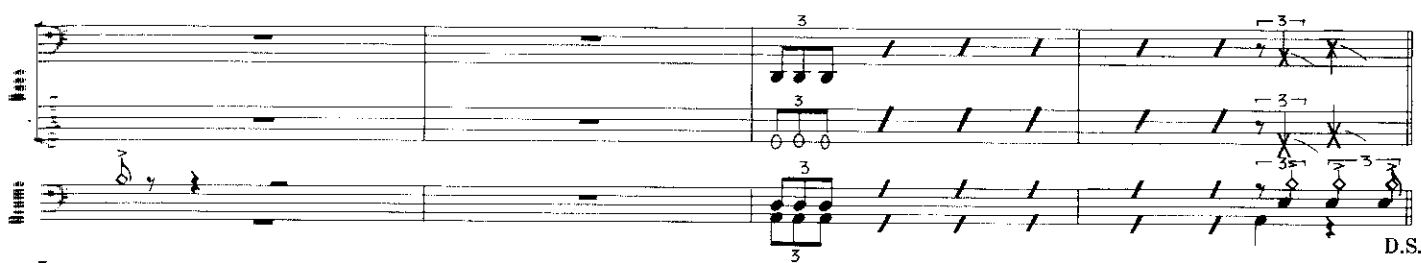
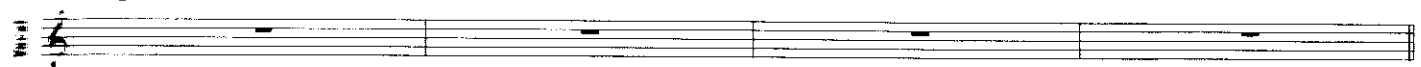
Vib.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two systems, D and G. The Vocal staff shows the lyrics "Hello, hello, good morning to you" and "Hello, hello, good afternoon to you". The Guitar staff includes various techniques like vibrato (Vib.), 2C (two chords), 2HC (two half chords), and 8va (octave). The Bass staff shows a steady eighth-note pattern. The Drums staff shows a simple drum kit notation with a snare drum (S), hi-hat (H), and bass drum (B).

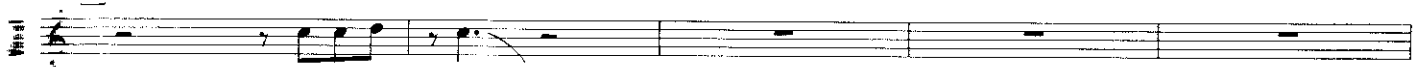
[illegible]

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for the Vocal line, which is mostly silent in this section. Below it is the Guitar staff, which includes a Treble Clef (T) and a Bass Clef (B) part. The Bass staff is also shown with Treble (T) and Bass (B) clefs. The Drums staff is at the bottom. The score is divided into two main sections, A and D, indicated by large letters at the top. Section A contains the main melody and accompaniment, while Section D is a shorter, concluding part. The guitar part features complex fingerings, including triplets and sixteenth notes, and is marked with "Vib." (vibrato) and "Harm. & Arm." (harmonic and arm). The bass part provides a steady, rhythmic foundation with triplets and sixteenth notes. The drums play a simple, syncopated pattern. The overall tempo is marked as "Moderato".

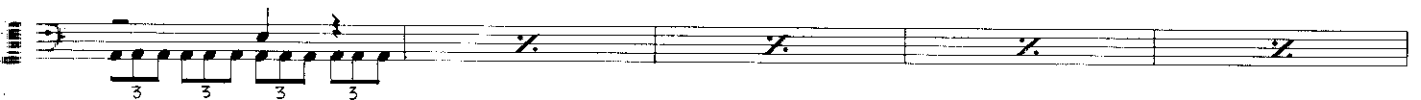
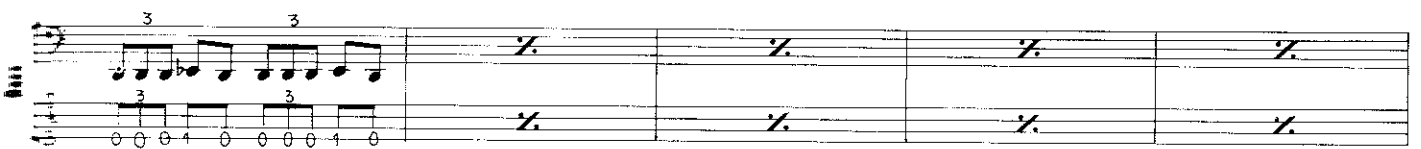
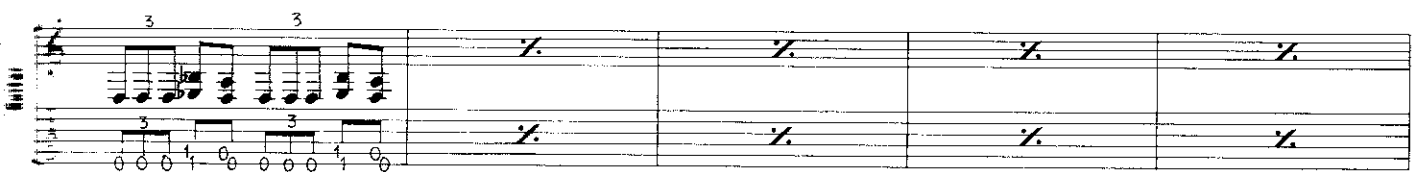
G
D



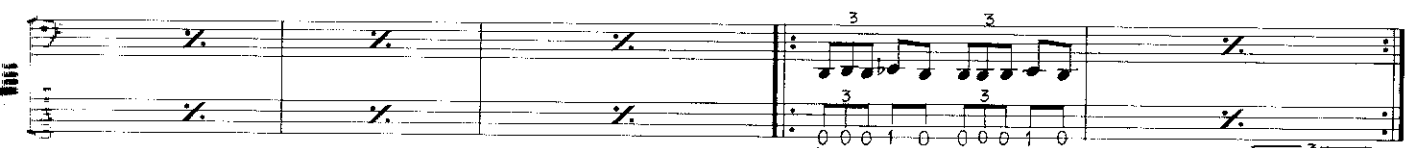
D E^b D E^b D E^b D E^b D E^b D E^b D E^b D E^b D



walk on home boy



D E^b D E^b D E^b D E^b D E^b D I D E^b D E^b D E^b D E^b D



Repeat & Fade Out

FUCKING HOSTILE

ファッキング・ホスタイル

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

かなりテンポの速いナンバーだ。譜面では16ビートのリズムで書いてあるが、ドラムのパターンはアップ・テンポの8ビートと考えた方がよいだろう。[A]の部分では5小節のパターンを繰り返している。ここはギターとベースがユニゾンのリフになっているので、リズムが乱れないように。ドラムもスピードの速さと力強さが要求されるプレイだ。バスドラはスピード感のある16分音符を踏んでいて、ダブル・ペダルがないと辛

いだろう。[D]の部分はギター・ソロ。このソロではディストーションの他にワウ・ペダルをエフェクターとして使っている。スピードの速いフレーズが多く出てくるが、ワウ・ペダルは2拍ぐらいのタイミングで、比較的ゆったりとペダリングしているようだ。[D]の5～7小節目の16分音符によるフレーズは非常にスピードの速いものだが、オルタネイト・ピッキングで1音1音しっかりと弾いていこう。

52

The musical score is arranged in six staves. The top staff is for the Vocal, with lyrics: "One, too, three, four, Al - most eve - ry day, I see the same face". The second staff is labeled "Other" and contains no notation. The third staff is for Guitar I, showing a treble clef and a bass line with notes 5, 8, and 5. The fourth staff is for Guitar II, showing a treble clef and a bass line with notes 5, 8, and 5. The fifth staff is for Bass, showing a bass clef and a bass line with notes 0, 1, 1, 1, 1, 3. The bottom staff is for Drums, showing a bass clef and a bass line with notes 0, 1, 1, 1, 1, 3. The score includes a key signature of one flat (Bb) and a time signature of 4/4. The lyrics are: "One, too, three, four, Al - most eve - ry day, I see the same face. The turn in right and wrong, the bounda - ries of the law, (come meet your ma - ker boy, some thing you can't en - joy,".

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A B^b G A B^b G F[#] F C

on bro-ken pic-ture tube it fits the at-ti-tude
 you seem to miss the point, ar-rest-ing for a joint?!
 be-cause of hea-ven hell, a fuck-ing wi-ves tale

Guitar I

Guitar II

Bass

Drums

A B^b G A B^b G A B^b G

If you could see your-self, You put you on a shelf, your ver-bal mus-ter-bate,
 You seem to won-der why hund-reds of peo-ple die, you're writ-ing ti-ckets man,
 They put it in your head, then put you in your bed, He's watch-ing say your prayers,

Guitar I

Guitar II

Bass

Drums

Chord progression: A B^b G F[#] F C A B^b G

Vocal
 pro - mise to nau - si - ate
 my mom got jumped, they ran!
 cause' God is eve - ry - where

Other

Guitar I
 T A B

Guitar II
 T A B

Bass
 T A B

Drums

Chord progression: A B^b G A B^b G A B^b G

Vocal
 -pa - rent,
 ser - vant,
 pries - thood,

not
 to
 who's

make a hund - red rules for you
 to serve and pro - tect by the
 about to take the ul - ti - mate

to know a - bout your - self
 the law and the state
 test in the life,

Other

Guitar I
 T A B

Guitar II
 T A B

Bass
 T A B

Drums

G F# F C A B^b G A B^b G

Not lie (and) make you be- lieve what's e - vil is
 I'd bust the punks that rape, steal, and mur- der, and
 I'd ques - tion things be - cause I am hu- man, and

Empty musical staff

Empty musical staff with fingerings: 5 3, 4 2, 3 1, 5 3, 7 5, 8 6, 5 3

Empty musical staff

Empty musical staff with fingerings: 3 2, 1 3, 0 1, 1 4, 1 1, 1 1, 5

Empty musical staff with rhythmic notation (diamonds and crosses)

A B^b G A B^b G

mak - ing love, and mak - ing friends, and meet - ing god your own way,
 leave you be, if you crossed me, (I'd) shake your hand like a man,
 call no one my fa - ther who's no clo - ser than a stran - ger

Empty musical staff

Empty musical staff with repeat signs (%)

Empty musical staff

Empty musical staff with repeat signs (%)

Empty musical staff with repeat signs (%)

Chord progression for the first system: G F# F C B^b A [B] C G D C G D

Vocal:
not a the right way
I won't God listen
To see,— to bleed,—

Other: —

Guitar I:
T A B 5 3 4 2 3 5 3 6 7 5 5 3 5 5 7 5

Guitar II: —

Bass:
T A B 3 2 1 3 0 3 3 0 3 3 0

Drums:
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Chord progression for the second system: C G A B^b D C G D C G D

Vocal:
can not — be taught
In turn,— you're mak ing us

Other: —

Guitar I:
T A B 5 3 5 7 8 7 5 5 3 5 3 7 5

Guitar II: —

Bass:
T A B 3 3 3 0 1 1 1 0 3 3 3 0

Drums:
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

C G A ^{to} [Ⓢ] E G E G E G E G

oh _____, fuck-ing hos - tile _____

E G E G E G E G E G E G E G E G

we stand _____ a-lone _____

1 E 2 E D B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

58

Wah Pedal →

12 14 14 14 14 14 14 12 14 14 14 14 14

B^b G F[#] F C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va →

17 20 17 17 17 20 17 19 17 20 17 20

Chord progression: C G D C G A B^b D C G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: C G D C G A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Introdu

A G G# A G G# A

fuck - ing

Musical staff for guitar with lyrics 'fuck-ing'. The staff shows a sequence of notes: A, G, G#, A, G, G#, A. The lyrics 'fuck-ing' are written below the staff.

Empty musical staff.

Musical staff for guitar. The staff shows a sequence of notes: A, G, G#, A, G, G#, A. The lyrics 'fuck-ing' are written below the staff.

Empty musical staff.

Musical staff for guitar. The staff shows a sequence of notes: A, G, G#, A, G, G#, A. The lyrics 'fuck-ing' are written below the staff.

Empty musical staff.

A F# G G# A

fuck - ing

fuck - ing hos - tile

Musical staff for guitar with lyrics 'fuck-ing' and 'fuck-ing hos-tile'. The staff shows a sequence of notes: A, F#, G, G#, A. The lyrics 'fuck-ing' and 'fuck-ing hos-tile' are written below the staff.

Empty musical staff.

Musical staff for guitar. The staff shows a sequence of notes: A, G, G#, A, G, G#, A. The lyrics 'fuck-ing' are written below the staff.

Empty musical staff.

Musical staff for guitar. The staff shows a sequence of notes: A, G, G#, A, G, G#, A. The lyrics 'fuck-ing' are written below the staff.

5 MINUTES ALONE

5 ミニッツ・アローン

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

この曲はギター&ベース共に1音下げて演奏されている。イントロのギター・リフのスライドは、人差指で6弦を押さえ、薬指または小指で5弦を押さえるようにし、強めにピッキングして、素早く次のポジションへ移動する。その後のブラッシングは、左手の4本の指を軽く弦の上に乗せ、6本の弦（ベースは4本）すべてをピッキングする。Bのミュートは右手をブリッジの上に乗せ、カーブピッキングして弾こう。Hの

ギター・ソロの5小節目からは、ワウ・ペダルが掛けられている。ギターの音色は、ディストーションを目一杯掛け、グライコを持っている。Hは中音域を下げて、低音域と高音域を上げたV形のセッティングにする。と近いサウンドになるだろう。深めのロング・ディレイとリヴァーヴが掛けられている。ベースはHでチョーキングが登場するが、チューニングが1音下げだから、意外に楽に出来るはずだ。

62

N.C. [A] Em

[Tuning : Whole Step Down]

Vocal

Guitar

Bass

Drums

Em

Em

I see you had your mind all made up you group of phi - ful liars be - fore I work to face the day your mus - ter plan tran - spired
I read your eyes your mind was made up you took me for a fool you used com - plex - ion of my skin four coun - ter re - sist tool

M

M

Em

some - thing told me this job had more to meet the eye my song is not be - lieved? my words some what de - ceiv - ing
you can't burn me I've spilled my guts out in the past ta - ken ad - van - tage of 'cause you know where I've come

63

Em

now I'm un - whole
my past

Arm

Arm

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four parts: Vocal, Guitar, Bass, and Drums. The key signature is D major (one sharp, F#) and the time signature is 4/4. The lyrics are: "you've waged a war of nerves but you can't crush the kingdom can't be what your i-dols are". The score includes various musical notations such as chords (D, Em, Bm), accidentals, and dynamic markings. The guitar part features a prominent arpeggiated pattern in the first two measures. The bass part provides a steady rhythmic foundation. The drums play a simple, steady beat. The vocal part is a melodic line that follows the lyrics. The score is presented in a clear, professional layout with a white background and black notation.

Vocal

Bm Em Bm Em Bm Em

can't leave that... scar... you cry for com-pen-sa-tion... I ask you please just give us

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

five mi-nutes a - lone just give us

Em

to Φ 1.

five mi-nutes a lone. Ah

4

4

4

4

2.
Em

65

Bm

E² I Em G7 Fm G7 1.

2. Fm G7 Fm G7 N.C.

I ask you please just give us

D.S.

Coda

Em

F7

Em

Vocal

I ask you please just give us I ask you please just give us I ask you please just give us I ask you please just give us I ask you please just give us

Guitar

Bass

Drums

Em

F7

Em

please

five mi-nutes a

Vocal

I ask you please just give us I ask you please just give us I ask you please just give us I ask you please I ask you please

Guitar

Bass

Drums

Em

lone

Em

Five mi-nutes a lone

Vocal

I ask you please I ask you please Five mi-nutes alone

Guitar

Bass

Drums

Repeat & F.C.

THE GREAT SOUTHERN TRENDKILL

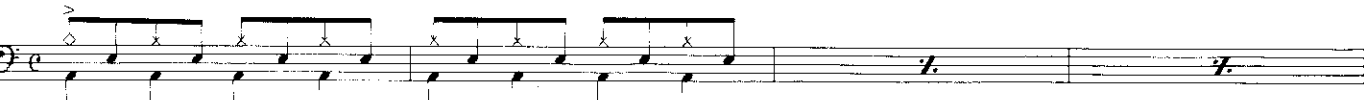
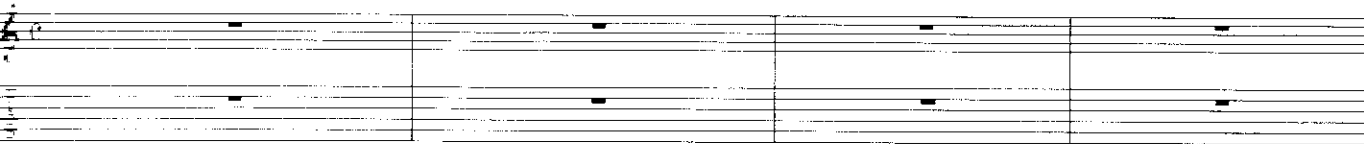
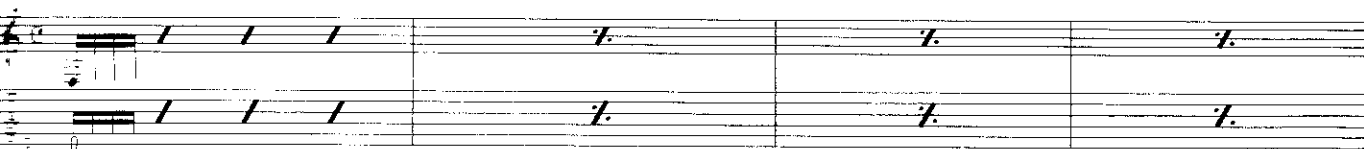
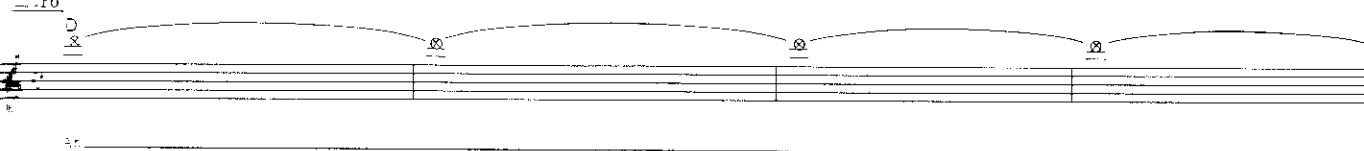
録音

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Rex R. Brown and Philip H. Anselmo

これもそうなのだが、このアルバムの中の多くの曲は、ギターやベースのチューニングでは聴かすことの出来ない低いDの音が弾か
る。ギターのタイムバック・ダレルによると、これらはすべてギ
ターのチューニングを一音下げているための様だが、譜面ではより
正確に、6弦のみを一音下げたチューニングでのタブ譜を記してお
いて参考にしてもらいたい。もちろん、全体を一音下げて弾いても
構わないが、その場合、タブ譜の数字が違ってくるので気をつけても
う。この曲のイントロは、かなりハイ・スピードのフレーズにな
っている。リズムがもたついたりしないように、ドラムのビートを中心
にタイミングを合わせてプレイするようにしよう。途中で何度かリズ

ムのノリが変化している部分がある。こう言ったリズムの変化は、パン
テラの特徴のひとつでもあるのだが、バンドの息が合っていないとうまく
演奏することは出来ない。Eでは4分の6拍子になっており、さらに
Hではテンポも変化している。このHは、ギターのリフがひとつの合
図となっているので、ここはしっかりと弾いてもらいたい。Iは、ギ
ター・ソロとなっている。このソロの後半では、ボトル・ネック奏法も
行われている。これはボトル・ネック・バーを左手の小指などにつけて
スライド奏法を行っているものだが、このギターは、オーバー・ダビン
グで重ねられたもののようなのだ。JのGuitar IIも、2本のギターが重ねて
録音されている。

Tempo - 1



70

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

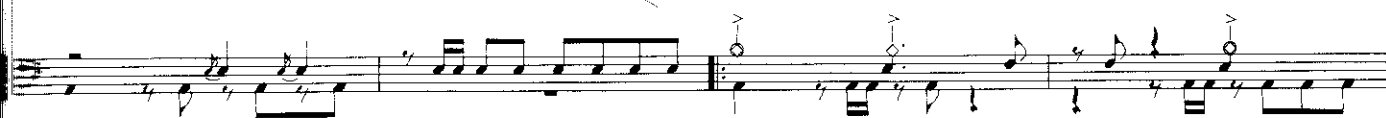
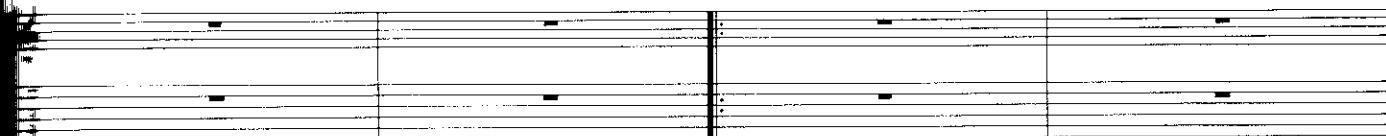
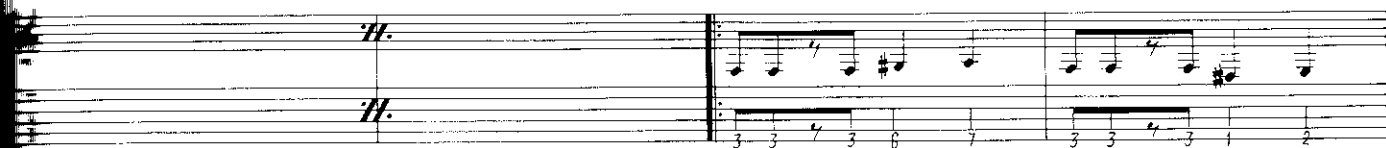
Guitar II

Bass

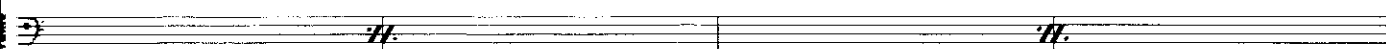
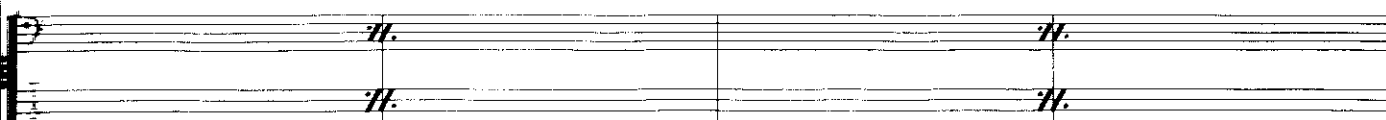
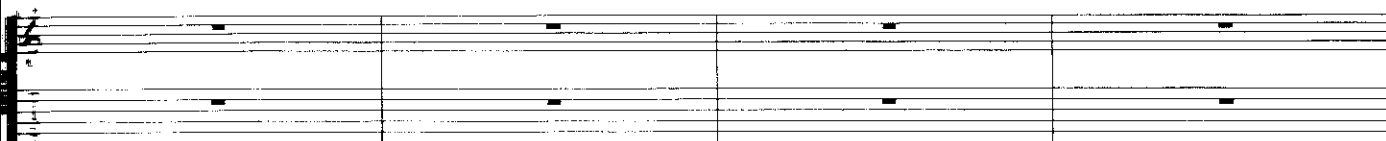
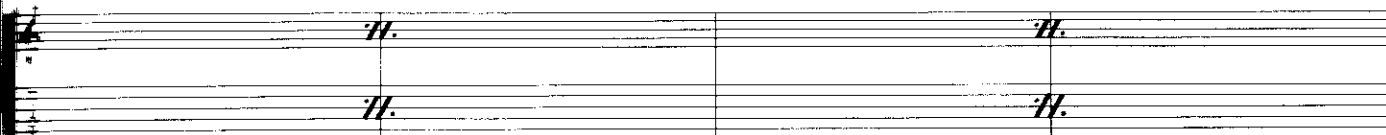
Drums



It's wearing Buy it at on my mind I'm from
a store



clearing all my doubts a loud You ro b a dead mans grave then
M - T - V to on the floor You look just like a star it's



Vocal

F D

flant proof it you like don't you know did who cre - ate are If I hit bot - tom and eve - ry - things gone in the

Guitar I

Guitar II

Bass

Drums

72

Vocal

D C F

great Mis - si - ssi - ppi, please drown me and run It's digg - ing time a gain you're bull - shit time a gain you'll

Guitar I

Guitar II

Bass

Drums

turn the world with the weakest in your trend. Those with the heart and the brain to get past this war.

turn the world with the weakest in your trend. Those with the heart and the brain to get past this war.

turn the world with the weakest in your trend. Those with the heart and the brain to get past this war.

turn the world with the weakest in your trend. Those with the heart and the brain to get past this war.

turn the world with the weakest in your trend. Those with the heart and the brain to get past this war.

a pathetic without even asking. Fuck your magazine and you're.

a pathetic without even asking. Fuck your magazine and you're.

a pathetic without even asking. Fuck your magazine and you're.

a pathetic without even asking. Fuck your magazine and you're.

a pathetic without even asking. Fuck your magazine and you're.

Vocal

F

fuck the long dead plas tic scene re - ceived The Pier - ce a new hole if
 pro - duct sold and well re - ceived The right words spo - ken gold if

Guitar I

Guitar II

Bass

Drums

74

Vocal

F D

Hell was "in" you'd give your soul THE GREAT SOU - TERN
 I was God you'd sell your soul to THE

Guitar I

Guitar II

Bass

Drums

Lead

TEND - KILL That's right THE GREAT SOU - THERN

1.

TEND - KILL (fuck you) ooh

Vocal

D

Ah

Guitar I

Guitar II

Bass

Drums

76

Vocal

D

Guitar I

Guitar II

Bass

Drums

F

77

Tempo - II

2.

D

Ah

Oh

Arm

Arm

78

Vocal

Dm

Guitar I

H.C.

Guitar II

Bass

Drums

Measure 1: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (rest), Drums (quarter note, eighth note, quarter note).

Measure 2: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (rest), Drums (quarter note, eighth note, quarter note).

Measure 3: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (rest), Drums (quarter note, eighth note, quarter note).

Measure 4: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (rest), Drums (quarter note, eighth note, quarter note).

Vocal

Dm

Guitar I

H.C.

Guitar II

Bass

Drums

Measure 5: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (quarter note, eighth note, quarter note), Drums (quarter note, eighth note, quarter note).

Measure 6: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (quarter note, eighth note, quarter note), Drums (quarter note, eighth note, quarter note).

Measure 7: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (quarter note, eighth note, quarter note), Drums (quarter note, eighth note, quarter note).

Measure 8: Vocal (Dm), Guitar I (H.C.), Guitar II (rest), Bass (quarter note, eighth note, quarter note), Drums (quarter note, eighth note, quarter note).

Handwritten musical score system 1. It consists of two staves. The upper staff contains a melodic line with various notes, including a triplet of eighth notes and a vibrato (vib.) marking. The lower staff contains a bass line with a triplet of eighth notes and a vibrato (vib.) marking. There are also some handwritten notes like "H.C." and "H.C." in the system.

Handwritten musical score system 2. It consists of two staves. The upper staff contains a melodic line with various notes, including a triplet of eighth notes and a vibrato (vib.) marking. The lower staff contains a bass line with a triplet of eighth notes and a vibrato (vib.) marking. There are also some handwritten notes like "H.C." and "H.C." in the system.

79

Handwritten musical score system 3. It consists of two staves. The upper staff contains a melodic line with various notes, including a triplet of eighth notes and a vibrato (vib.) marking. The lower staff contains a bass line with a triplet of eighth notes and a vibrato (vib.) marking. There are also some handwritten notes like "H.C." and "H.C." in the system.

Handwritten musical score system 4. It consists of two staves. The upper staff contains a melodic line with various notes, including a triplet of eighth notes and a vibrato (vib.) marking. The lower staff contains a bass line with a triplet of eighth notes and a vibrato (vib.) marking. There are also some handwritten notes like "H.C." and "H.C." in the system.

Vocal Dm

Guitar I

Guitar II

Bass

Drums

80

Vocal Dm

Guitar I

Guitar II

Bass

Drums

Handwritten musical score on page 81. The score is written on five systems of staves. The first system is mostly empty. The second system contains a melody in the upper staff and a bass line in the lower staff, with fingerings (3, 3, 3, 1, 5) and a vibrato (vib) marking. The third system continues the melody and bass line, with fingerings (10, 8, 10, 10, 8, 10) and a vibrato marking. The fourth system shows a more complex melody with a vibrato marking and a bass line with fingerings (3, 1, 3, 3, 1, 5). The fifth system features a melody with a vibrato marking and a bass line with a 3-measure rest.

Handwritten musical score on page 81, continuing from the previous system. The sixth system is mostly empty. The seventh system contains a melody in the upper staff and a bass line in the lower staff, with fingerings (5, 4, 3) and a vibrato (vib) marking. The eighth system continues the melody and bass line, with fingerings (3, 1, 3, 3, 1, 5) and a vibrato marking. The ninth system shows a more complex melody with a vibrato marking and a bass line with fingerings (3, 1, 3, 3, 1, 5). The tenth system features a melody with a vibrato marking and a bass line with a 3-measure rest.

Chords: Cm, Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Cm, Dm. Guitar I: vib. Measure 2: Dm. Guitar I: H.C. Measure 3: Dm. Guitar I: H.C. Measure 4: Dm. Guitar I: H.C.

Chord: Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Dm. Guitar I: vib. Measure 6: Dm. Guitar I: vib. Measure 7: Dm. Guitar I: H.C. Measure 8: Dm. Guitar I: H.C.

Dm

Cm

Musical score for guitar, measures 1-16. The score is written for a single melodic line on a six-string guitar. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes. Fingering numbers (1-5) are indicated below the notes. Vibrato (vib) is marked over several notes. Chords are indicated by letters: D, H, C, and U. A section labeled "Bottle Neck" is marked with a double bar line and an arrow. The score ends with a double bar line.

83

Cm

Musical score for guitar, measures 17-32. The score continues from the previous page. It includes various musical notations such as eighth notes, quarter notes, and sixteenth notes. Fingering numbers (1-5) are indicated below the notes. Vibrato (vib) is marked over several notes. Chords are indicated by letters: H, C, and U. A section labeled "Bottle Neck" is marked with a double bar line and an arrow. The score ends with a double bar line.

HELLBOUND

ヘルバウンド

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

ー・ソロもなくシンプルに構成されたナンバー。ギター&ベースは1音半下げのチューニングになっている。ギターは、この曲で2パートがあるが、ほぼユニゾンでプレイされているので、1本に記してあるの注意しておこう。イントロから[A]にかけてはパワー・コード（ルート&5度）での8分ミュートで、大きな揺れのディスター・エフェクトが掛けられている。[B]の4小節目はAのパワーコードを半音分位チョーキングするようなニュアンスだ。20小節目のピックアップ部分ではワーム・ペダルで音程をアップさせる。2オクターブになるようにセットして、タイミング良くペダルを踏み込もう。

[C]はパワー・コードをミュートしながらのリフ。休符を意識してリズムカルにプレイしよう。9小節目からは少しパターンが変化するので注意しておくこと。[D]でも4~8小節目間でワーム・ペダルが大胆に使われている。ここではワームをエフェクティブに操作しながら、ピック・スクラッチをキメているようだ。ペダルの使い方やピック・スクラッチの仕方は原曲のニュアンスをよくチェックするように。ベースはギターに沿ったシンプルなルート弾きが中心なのでそう問題はないだろう。ドラムは、[A][B]ではタム回しでのパターンなので、テンポやスピード感がなくなってしまうようにしっかりプレイしてほしい。

85

g : Whole and Half Step Down]

E5

1.

Score for the first system, measures 1-4. The staves are:

- Vocal:** Treble clef, key of E major. Four measures of whole rests.
- Guitar I:** Treble clef, key of E major. Four measures of whole rests. Tablature below shows E5 (1) and A5 (4).
- Guitar II:** Treble clef, key of E major. Four measures of whole rests. Tablature below shows E5 (1) and A5 (4).
- Bass:** Bass clef, key of E major. Four measures of whole rests. Tablature below shows E5 (1) and A5 (4).
- Drums:** Bass clef. Four measures of whole rests. Tablature below shows E5 (1) and A5 (4).

86

2. E5

Intro ②

E5

Score for the second system, measures 5-8. The staves are:

- Vocal:** Treble clef, key of E major. Four measures of whole rests.
- Guitar I:** Treble clef, key of E major. Measures 5-8 contain a melodic line. Tablature below shows E5 (1) and A5 (4). Measure 6 includes a bend (M) and a slide (M).
- Guitar II:** Treble clef, key of E major. Four measures of whole rests. Tablature below shows E5 (1) and A5 (4).
- Bass:** Bass clef, key of E major. Measures 5-8 contain a melodic line. Tablature below shows E5 (1) and A5 (4).
- Drums:** Bass clef. Measures 5-8 contain a rhythmic pattern. Tablature below shows E5 (1) and A5 (4).

E5

4

87

E5

E5

E - lim - i - nate
Snaker

(M)₁ rM →
(M)₂ rM →
2
0

4

E5

Vocal

the in life south de - cline - flames

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

88

E5

Vocal

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

A5 A^b5 G5

A5

I've paid the mas - ters with
To bring the thun - der the

A5

E5

flood and hun - ger
set de - cid - er

(And it's not for sale
(Would you believe in this

E5

A5 A^b5 G5

Vocal

by any stretch)
or the ash?)

It's like re - li - gion
I do be - lieve it

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 1 through 4 of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: 'by any stretch) or the ash?)' for measures 1-2, and 'It's like re - li - gion I do be - lieve it' for measures 3-4. Guitar I has a solo starting in measure 3, with notes G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, 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E5

And the clagon lives inside of my mouth
(Accept)

91

E5

And it speaks in tongues the word)

92

Vocal

E5

C F5

A^b5

Guitar I

Whammy

Whammy

M

(M)₂

(M)₂

Guitar II

Bass

Drums

Vocal

F5

A^b5

F5

A^b5

bound

Guitar I

Guitar II

Bass

Drums

F5

in Ft. worth Tex - as Hell

E5 A^b5

F5

E5 A^b5

F5

E5 A^b5

bound

94

F5

1. 2. F5

Vocal

— Ft. — worth — worth

Guitar I

T A B

Bass

T A B

Drums

D G5 A5 B5 C5

Vocal

Born to a world — so young and proud — But o - ver your head — hangs a black cloud

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

E5

Whammy with Pick Scratch

Whammy with Pick Scratch

95

G5

A5

B5

C5

Grow your hair — and crawl in - side — your — self Be - cause there you can - not hide —

rM →

—(M)2

rM →

—(M)2

5 3

7 5

4 2

5 3

E5

Vocal

Whammy with Pick Scratch

Guitar I

Whammy with Pick Scratch

Guitar II

Bass

Drums

96

G5

A5

B5

C5

Vocal

Fac - ing fears ——— that you'll o - ver come ——— and one of these years you know you've won ———

Guitar I

Guitar II

Bass

Drums

E5

-Whammy with Pick Scratch

-Whammy with Pick Scratch

E5

You've

won

-Whammy

-Whammy

98

Vocal

F5 A^b5 F5 A^b5

Hell

Guitar I

M

Guitar II

Bass

Drums

Vocal

F5 A^b5 F5

- bound - in Ft. worth Tex - as

Guitar I

rM

Guitar II

Bass

Drums

F5 E5 A^b5 F5 E5 A^b5

Hell

F5 E5 A^b5 F5

- Sound

Ft. worth

GODDAMN ELECTRIC

ガッデム・エレクトリック

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

リズムカルなヘヴィ・リフが炸裂するナンバー。チューニングは全弦1音半下げで記譜してあるので注意しておこう。イントロのギターは休符をしっかりと意識して弾くと歯切れ良く聴こえるはず。△のリフは6弦6fへのグリスを大胆にキメよう。8小節目の3拍目はAのパワー・コードでアーム・ダウン。□からはテンポとリズムが変わる。3連の真ん中をしっかりと休んで、ダッタダッタをいうリズムになるように。□は4弦3fをクォーター・チョーキング気味にちょっとバンドする感じで表情をつけよう。□からは16分フィーリングでの細かいリフ。ミュートの有無のメリハリをしっかりとつけよう。Mの2小節目はプリング・オフを使った6連フレーズ。左手を素早く、しっかりとフィンガリングしよう。7、8小

節は1音半や2音のチョーキングが出てくるが、チューニングを下げているので弦のテンションが低く、ラクにバンド出来るだろう。□のGt2は大胆なアーミングでのノイズ風なリード・パートなので、コピーするのは至難の技だ。自分なりに雰囲気マネてプレイしてみよう。ベースは基本的にギターに沿った形でのアプローチ。チューニングが下がっている所以程をはっきりさせるようにサウンドにも注意しておきたい。ギター同様、休符をきちんと意識して歯切れ良くプレイしよう。ドラムはテンポやリズムが変化するので、予め構成やパターンをしっかりとチェックしておこう。

100

[Tuning : Whole and Half Step Down]

Intro F#5 F5 F#5

Vocal

Guitar I

Guitar II

Bass

Drums

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F#5

F5

F#5

There is a-

101

A E-5

- part of me ——— that's al - ways six-teen ——— I've round — the se - cret of e - ter - nal youth ———

Vocal E^{-5} A5

Some get high ——— on life or mon - ey (But) there's an es - cape ——— Drop out of the race ———

Guitar I E^{-5} Arm.

Guitar II E^{-5} Arm.

Bass E^{-5} Arm.

Drums E^{-5} Arm.

102

Vocal E^5 T:

Tempo Change

Guitar I E^5 T:

Guitar II E^5 T:

Bass E^5 T:

Drums E^5 T:

E5

walk through the world By one self you can't be pro - tect - ed ——— Your trust is in whis-key weed and Black sab-bath it's

103

E5 D F5

God - damn e - lec - tric ——— Don't waste your time—

Vocal

F5

Em - brace — it — And then you will know your — self

Guitar I

Guitar II

Bass

Drums

Vocal

F5 C5 B5 A5 G5 E5 E^b

Tempo Change

The change in you God-damn e-lec-tric — (The) weight of the world — has lift-ed and part-ed My

Guitar I

Guitar II

Bass

Drums

E⁻⁵

was roll blinded ——— to sights that dis-tract - ed through tun-nel vi - sion and Dope-hair blind - ers I'll

105

E⁻⁵

A5

Tempo Change

E5

cut a path ——— and e - voke my will ———

Arm.

Arm.

Arm.

Arm.

Arm.

Arm.

Vocal E5 G E5

To walk through the world By one self you can't be pro-tect - ed — You

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 1 through 4 of the piece. The vocal line begins with a whole rest in measure 1, followed by another whole rest in measure 2. In measure 3, the vocal line enters with a triplet of eighth notes (G4, A4, B4), marked with an 'E5' dynamic. This triplet continues into measure 4. The guitar and bass parts also feature triplet eighth notes starting in measure 3. The drums maintain a consistent eighth-note pattern throughout the measures.

Vocal E5 H F5

trust is in whis-key weed and slay - er It's God - damn e - lec - tric —

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 5 through 8. The vocal line continues with triplet eighth notes in measures 5 and 6, then has a whole rest in measure 8. The guitar and bass parts have whole rests in measure 5. In measure 6, they enter with triplet eighth notes, marked with an 'F5' dynamic. The drums continue their eighth-note pattern. In measure 8, the drums play a triplet of eighth notes.

F5

Don't fake your life

In hail it

107

F5

And then you'll know your - self

The change that is God - damn e lec - tric

Vocal

F5

Don't waste your time ————— Em - brace ————— it —————

Guitar I

Guitar II

Bass

Drums

108

Vocal

F5 C5 B5 Bb5 A5 Ab5 G5 F#5

And then you'll know your - self ————— The change that is God-damn e - lec - tric will fo - cus the

Guitar I

Guitar II

Bass

Drums

E5

Winds eye One hand on the The

Measures 1-3 of the first system. The vocal line has lyrics 'Winds eye One hand on the The'. The guitar accompaniment includes fret numbers (e.g., 2, 0, 0, 0, 3, 0, 0, 0) and chord markings (M, S, C, D).

109

E5

oth-er a shak-ing fist Re-ju-ve-nated I so-lated no pres-sure from the out-side

Measures 4-6 of the second system. The vocal line has lyrics 'oth-er a shak-ing fist Re-ju-ve-nated I so-lated no pres-sure from the out-side'. The guitar accompaniment includes fret numbers (e.g., 8, 7, 0, 0, 3, 0, 0, 0) and chord markings (M, S, C, D). Measures 4 and 5 end with a double bar line and repeat sign.

Vocal K G5 A5 E5 G5 A5

My sight God - damn e - lec - tric

Guitar I

Guitar II

Bass

Drums

Vocal E5 G5 A5 E5

And these eyes have seen a world ——— God - damn e - lec - tric sys - tem ———

Guitar I

Guitar II

Bass

Drums

G5 A5 L B \flat 5

III

B \flat 5 M G6

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is divided into two main sections, G5 and E5, which correspond to the guitar's tuning. The Vocal part is written in treble clef with a key signature of one sharp (F#). The Guitar I part is also in treble clef and includes detailed fretting and picking notation, such as "P" for pick, "H" for hammer-on, and "P" for pull-off. The Guitar II part is in treble clef and includes fretting notation. The Bass part is in bass clef and includes fretting notation. The Drums part is in bass clef and includes notation for various drum parts, such as "v" for snare, "o" for cymbal, and "x" for tom. The score is presented in a clean, professional layout with clear notation and a consistent color scheme.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in G major and 4/4 time. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure is marked with a G5 chord. The second measure is marked with an E5 chord. The third measure is marked with a G5 chord. The Vocal part is written in a high register, with lyrics "The sound of silence" and "The sound of silence" written below the notes. The Guitar I part features a complex, fast-paced melody with many sixteenth and thirty-second notes, and is marked with a G5 chord. The Guitar II part is a simple, steady rhythm. The Bass part is a simple, steady rhythm. The Drums part is a simple, steady rhythm.

E5 F5 F#5 G5 F5 F#5 G5 F5 F#5

2C 1HC 2C 1HC

Arm

113

G5 F5 F#5 G5 F5

Tempo Change

Don't waste your time

Vocal **F6**

Em - brace — it — — — — — And then you'll know your - self — — — — —

Guitar I

Guitar II

Bass

Drums

Vocal **F5** **P** **E5**

change in you God-damn is e - lec - tric — — — — — (Goddamn electric)

Guitar I

Guitar II

Bass

Drums

Q **E5**

(Goddamn electric)

Pick Scratch

 $\rightarrow 8v\sigma$

7.	
----	--

[illegible]

Apr. 1

E5

E6

Vocal

Guitar I

Guitar II

Bass

Drums

116

E6

Vocal

Guitar I

Guitar II

Bass

Drums

STRENGTH BEYOND STRENGTH

ストレンクス・ビヨンド・ストレンクス

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

Ⅷのギターのリフは、コードの変わり目で素速くポジション移動をしないと音切れしてしまうので注意しよう。この6弦2fのビブラーは目一杯のスピードで強めにかけよう。Ⅸのギターはミュートしている部分と、ミュートしていない部分の区別をしっかりとつけて弾くのがポイントだ。Ⅹ4小節目の2拍3連はキメ部分なので、バンド全体のタイミングが合うようにしっかり練習しよう。Ⅹ9小節目の2拍3連も同様にタイミングに注意し、次のスタッカート部分でのドラムは、シンバルの音が残らないように空いている方の手でしっかりミュートすること。ⅪⅨの、ギターとベースによる2小節単位のフレーズは、完全ユニゾンのため、2人のコンビネーションが重要な部分だ。ここはハミング・オン、またはプリング・オフを行うとき、つまり、6弦ベースの場合は4弦)の開放と2fを弾くときにタイミングを合わせる

と上手くいくだろう。Ⅸのギターは5、4弦の3fを押さえてアーム・ダウンし、アームをダウンしている間に左手のポジションを5、4弦の4fにチェンジして、3拍目でアーム・リターンすれば良い。Ⅸ1~16小節目までのGuitar 2は、ワーム・ペダルを使い、実際に弾いている音にピッチ(音程)の違う音をミックスして弾いている。エフェクト音はオクターヴ上から更に3度~5度上の範囲で変化していて、基本的にⅨ1、2小節と5、6小節は長3度、Ⅸ3、4と7、8小節は5度、Ⅸは4度で弾いているが、ここはエフェクト音を効果的にわざと不安定な音程で表現しているため、それほどピッチにこだわる必要はない。ギター・ソロの最後、Ⅸ最終小節の3、4拍目は3拍目と4拍目の間に素速くポジションを移動して弾く。

117

N.C. A Am F#m Am C Am F#m

There is noth - ing fam - i - ly life to
work - ing for per - fect bodies, per - fect minds and

N.C. Am F#m Am C Am F#m

Vocal

open my arms — to you'd say That my job is to - day, yet gone to - mor - row I'll be
 per - fect neigh - bor but I'm help - ing to le - ga - li - ze dope on your pris - time streets and I'm

Guitar I

Guitar II

Bass

Drums

118

N.C. F#7 F 1 2 3 B F G# F

Vocal

broke in a gut - ter I know the opin - ion
 mak - ing a for - tune A You're mus - cle and of gall -
 A sad state of of fair
 A sim - ple pro - gress
 be there no ques - tion

Guitar I

Guitar II

Bass

Drums

F N.C. F#7 F

a na - bro - ken re - cord
a na - ive at best
crip - pled gal - ize amer - i - ca
to of cer - tain strengths

Fuck you and your
I'm bone, dream
A pipe There world not
Know this in - ten -

1 2 3
to ♯

F G# F 1. Em N.C.

col - lege dream
brain and cock
but fuck
be a choice

fact is, we're
deep down
I'm mine
but take our
for ev - er

strong - er than all
You're

2.
Em [C] F

Vocal

strong-er than all

Guitar I

Guitar II

Bass

Drums

120

F

Vocal

Oh

Guitar I

Guitar II

Bass

Drums

D F

0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1

0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1

0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1

121

F N.C. F#7 F

0 1 1 0 1 1 0 1 5 4 6 5 3 4 2 5 5 5 5 5

0 1 1 0 1 1 0 1 5 4 6 5 3 4 2 5 5 5 5 5

0 1 1 0 1 1 0 1 5 4 4 4 3 3 3 2 2 2 2 1

D.S. ①

♩ Coda ①
Em

Vocal

strong - er than all

Guitar I

Guitar II

Bass

Drums

Chords: E, F, F#, F, F#

Tablature for Guitar I and II, Bass, and Drums is provided.

122

Vocal

Oh

Guitar I

Guitar II

Bass

Drums

Chords: F, F#, F, F#, F, F#, F, F#

Tablature for Guitar I and II, Bass, and Drums is provided.

F F# F F# F F# F F#

We grown in - to a mon - ster _____ an
 pres - i - dent in sub - mis - sion _____ he

123

F F# F F# F F# F F#

ar - ro - gant ex - plo - sive moth - er fuck _____ hard as a rock _____
 holds out his hand on your tele - vi - sion _____ and draws back a stump _____

4

4

Vocal

It's shut like a lock the far too late for some

Guitar I

Guitar II

Bass

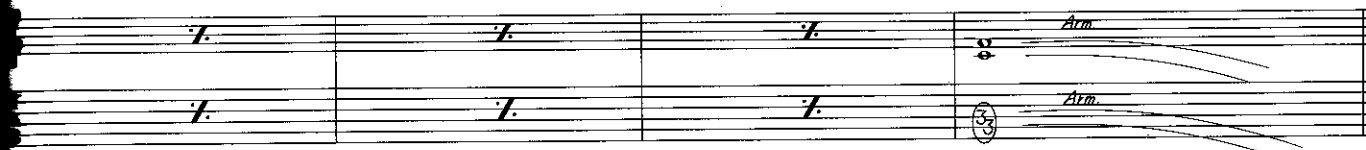
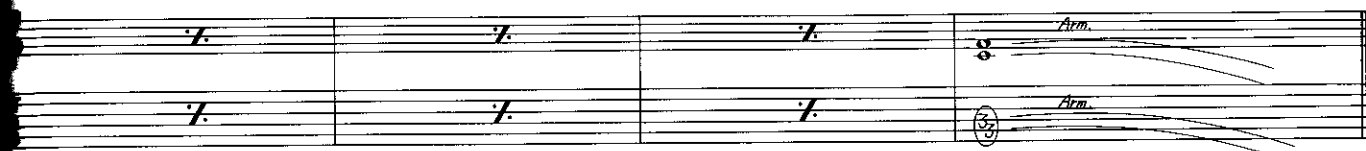
Drums

124

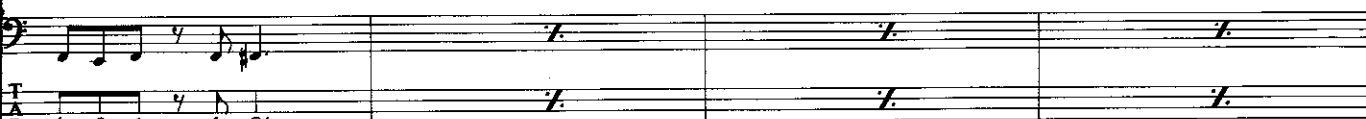
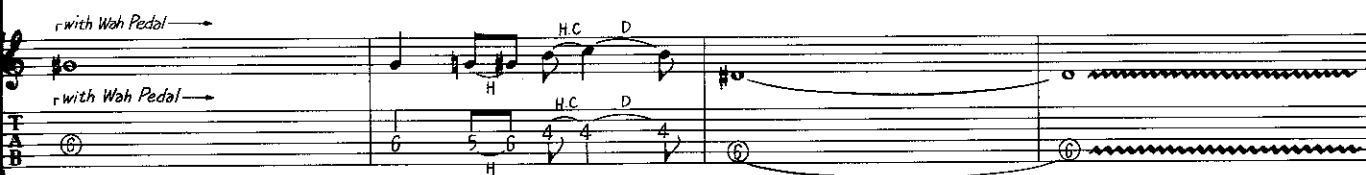
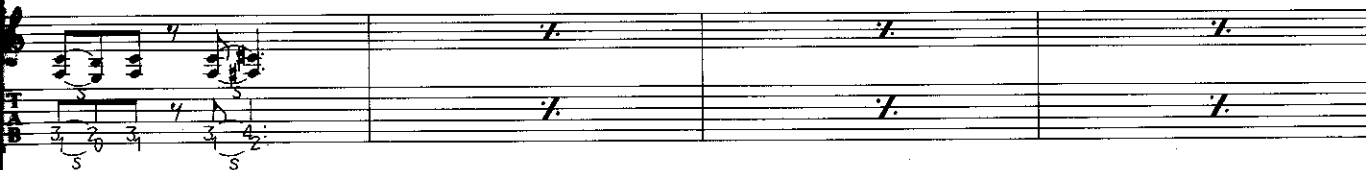
The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a vocal part and four instrumental parts: Guitar I, Guitar II, Bass, and Drums. The key signature is G major (one sharp, F#), and the time signature is 4/4. The vocal part is written in treble clef and consists of a single line of music. The guitar parts (I and II) are written in treble clef and include both standard notation and tablature. The bass part is written in bass clef and includes both standard notation and tablature. The drum part is written in bass clef and includes both standard notation and tablature. The score is divided into four measures, each containing a vocal line and four instrumental lines. The first measure shows the vocal line and the instrumental parts. The second measure shows the vocal line and the instrumental parts. The third measure shows the vocal line and the instrumental parts. The fourth measure shows the vocal line and the instrumental parts. The score is written in a standard musical notation style, with a key signature of G major and a time signature of 4/4. The vocal part is written in treble clef and consists of a single line of music. The guitar parts (I and II) are written in treble clef and include both standard notation and tablature. The bass part is written in bass clef and includes both standard notation and tablature. The drum part is written in bass clef and includes both standard notation and tablature. The score is divided into four measures, each containing a vocal line and four instrumental lines. The first measure shows the vocal line and the instrumental parts. The second measure shows the vocal line and the instrumental parts. The third measure shows the vocal line and the instrumental parts. The fourth measure shows the vocal line and the instrumental parts.



far too late__



125



Vocal
 F F# F F# F F# F#
 Hello, hello, good-bye, good-bye, silence.

Guitar I
 F# F# F# F# F# F# F# F#

Guitar II
 H.U. Port. D.
 H S H.U.
 Port. D.

Bass
 F# F# F# F# F# F# F# F#

Drums
 4/4

II F F# F F# F F# F F#

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

strong - er than all

Guitar I

Guitar II

Bass

Drums

128

Chord symbols: F, K, F

Measure 1: Vocal (strong - er than all), Guitar I & II (triplet eighth notes), Bass (triplet eighth notes), Drums (eighth notes).

Measure 2: Vocal (rest), Guitar I & II (melodic line), Bass (melodic line), Drums (eighth notes).

Measure 3: Vocal (rest), Guitar I & II (melodic line), Bass (melodic line), Drums (eighth notes).

Measure 4: Vocal (rest), Guitar I & II (melodic line), Bass (melodic line), Drums (eighth notes).

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Vocal (rest), Guitar I & II (double bar line), Bass (double bar line), Drums (eighth notes).

Measure 6: Vocal (rest), Guitar I & II (double bar line), Bass (double bar line), Drums (eighth notes).

Measure 7: Vocal (rest), Guitar I & II (melodic line), Bass (melodic line), Drums (eighth notes).

Measure 8: Vocal (rest), Guitar I & II (melodic line), Bass (melodic line), Drums (eighth notes).

Measure 9: Vocal (rest), Guitar I & II (melodic line), Bass (melodic line), Drums (eighth notes).

Measure 10: Vocal (rest), Guitar I & II (melodic line), Bass (melodic line), Drums (eighth notes).

N.C. F#7 F

♩ Coda ② N.C.

Vocal

side

Guitar I

Guitar II

Bass

Drums

D.S. ②

129

F#7 F

♩ Coda ③ Em

Vocal

strong - er than all strong - er than all

Guitar I

Guitar II

Bass

Drums

D.S. ③

BECOMING

ビカミング

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

この曲のギターは半音下げチューニングで、ベースは半音下げで更に4弦を1音下げる、つまり4弦はノーマル音より1音半下げたチューニングで弾いている。イントロ、アフタクト部分の2小節はバンド全員がしっかりタイミングを合わせ、スタッカートも完全に音が消えるように注意しよう。ライブ等で演奏する場合は、曲のイントロ部分なだけに誰か一人でもタイミングが狂うと台無しになってしまう。従って、バンド全員がカウントに気を集中させ、更に2小節カウントをとるなどすると良いだろう。A~Cのギター・リフ、コードGの部分はルート+3thの省略コードで弾いている。普通ロックでは、ルート+5thの省略コードを使用するのが一般的だが、バンテラではダイムバッグ・ダレル曰く、“ヴァリエーションをつけるため”ということと、“いつもと同じじゃないな飽きるから”という理由で、あえてこのようにルート+3thでプレイ

することが多いようだ。[A]～[C]のギターで出てくるミュート奏法は右手の腹をブリッジのちょうど真上辺りに置いた、軽めのミュートでプレイしよう。[E]のGuitar 1 はハーモナイザーを使ったプレイだ。ここはエフェクト音のみを出している。更にアーミングを絡めて変化をつけている。譜面では、表現出来ないような部分なので細かいフィーリングは原曲を聴いて掴むしかない。ベースはテクニック的に難しい部分は基本的に忠実にしっかりとリズム・キープして弾こう。ドラムはツアー・マスターによるキックの6連が頻繁に出てくるが、リズム的には単純で、1小節目のように1拍1拍がはっきり区別しやすいフレーズになっている。拍のアタマのタイミングに注意し、後はスピードについていければ良いので、地道に練習を重ねれば出来るはずだ。

D 1 3 (D.S. 1-3 time with Repeat) Em G

Vocal
 [Tuning : Half Step Down]

Guitar I
 [Tuning : Half Step Down]

Guitar II
 [Tuning : Half Step Down, 4th : Whole and Half Step Down]

Bass

Drums

Em ³ to 1. G | 2. Em G

A long
I

131

[B] Em G Em G

time a - go I nev - er knew my self Then the
found my life was slip ping through my hands per

Em G Em G Em

Vocal

mem - o - ry of shame birthed it's gift
 haps through death my life won't be so bad

No more the small one the
 I can see you can

Guitar I

Guitar II

Bass

Drums

Em G Em G

Vocal

wake one the fright-ened one run-ning from beat-ings de- flat-ing I'm be-com-ing
 fuck you in side of you star ing though your eyes be-lit-tle your friend ing to

Guitar I

Guitar II

Bass

Drums

Em G Em G

more than a man to suck me, to more than you e-ver were driv-en and bun-ing to rise be-yond Je - sus
 se-que me to realize my sav-ing grasp I of su-i-cide I the un-lord

TAB

TAB

TAB

TAB

③ D Bm A Em D Bm A Em D

I'm born a - gain with snakes eyes

TAB

TAB

TAB

TAB

Bm A Em D Bm A Em D ^{①②} to ♩

Vocal

be - com - ing god size

Guitar I

Guitar II

Bass

Drums

D.S.

134

Coda ① D E Em7

Vocal

Guitar I

Guitar II

Bass

Drums

Arm.

Arm. with Harmonizer

Em

TAB

TAB

TAB

TAB

Em D

(Arm. with Harmonizer)

(Arm. with Harmonizer)

TAB

TAB

TAB

TAB

♩ Coda ②
D

Vocal

god

Guitar I

Guitar II

Bass

Drums

D.S. ③

♩ Coda ③
Em

Vocal

Guitar I

Guitar II

Bass

Drums

136

[F] Em

Vocal

Guitar I

Guitar II

Bass

Drums

I'M BROKEN

アイム・ブローケン

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

8分の7拍子や4分の3拍子等の変拍子が印象的なミドル・テンポのナンバーだ。チューニングはギター、ベース共に1音下げでプレイしている。[B] 4小節目のギター、3弦7fのビブラートは薬指で押さえるが、その手前の4弦7fは中指で押さえたほうが良いだろう。[B]の最終小節からの[1]の1、2小節はドラムを基準として8分の9、4分の4拍子と記譜しているが、ギターとベースに関しては、あえてその小節割を無視し、[B]最終小節、8分の9拍子の3拍目から[1]1小節目の2拍目ま

でを1フレーズとして覚えてしまい、[1]1小節目の3拍目から2小節最後まで6拍分を4分の3×2拍子と解釈するとプレイしやすいだろう。[1]の1～12小節間は、ベースだけが完全な4分の3拍子のフレーズになっている。ここは小節数が分からなくなりやすいので、ギターのフレーズを覚えてしまうのが良い。ギター・ソロ[1]の1小節目はハーモナイズド・チョーキングで、2弦10fの薬指のみ1音チョーキングする。

[A] Em

1. 2. Em

[Tuning: Whole Step Down]

[Tuning: Whole Step Down]

[B] Em

1. 2. Em

I

Vocal Em

won - der if we'll smile in our cof-fins while loved ones mourn the day ob - sence of our face
 one day we all will die (a) cli - ched face of life force fed to make us heed in - bred to sponge our bleed

Guitar

Bass

Drums

Vocal Em

liv - ing laugh - ing eyes a - wake is this too much for them to take
 ev - ery warn - ing a leak - ing rub-ber a poi - son ap-ple for min - gled blood

Guitar

Bass

Drums

138

Vocal Em

Too young ones
 Too young ones
 for for ones

Guitar

Bass

Drums

Em

con - clu - sion life style won such val - ue you faught your son that's
 de - lu - sion the life style cost ve - ne - re - al moth - er em - brace the lost that's

E Em7

now that's now that's now Look at me
 how that's how that's how Look at you

139

Em7

now
 now

Em

-M₂ -M

-M₂ -M

7 6 5 6 7 5 7 6 5 6 7 5

0 7 6 5 6 7 5 7 6 5 6 7 5

0 0 7 0 0 7 0 0 7 6 5 6 7 5

Em to ③ F

That's

-M -M

7 6 5 6 7 5 7 6 5 6 7 5

0 7 6 5 6 7 5 7 6 5 6 7 5

0 0 7 0 0 7 0 0 7 6 5 6 7 5

141

②
H Em7

now that's how that's how

-with Wah Pedal ->

-with Wah Pedal ->

0 1 0 3 0 2 3 2 1 0

0 1 0 3 0 2 3 2 1 0

0 0 7 0 0 7 0 0 7 6 5 6 7 5

0 0 7 0 0 7 0 0 7 6 5 6 7 5

Em7

Vocal

Look at me now

to ②

Guitar

Bass

Drums

Em7

I Em7

142

Guitar

Bass

Drums

Em7

Vocal

Guitar

Bass

Drums

Em7

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody and guitar accompaniment. The second system continues the vocal melody and guitar accompaniment, with the guitar part including fret numbers and various techniques like bends and vibrato. The third system shows the guitar solo, which is a complex piece of music featuring many bends, vibrato, and a key change to E-flat major.

Em7

 Em7

Em7

The musical score for "The Wind" by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part includes a melodic line with a key signature of one flat (B-flat) and a 12/8 time signature. It features a series of eighth notes and quarter notes, with a key signature change to two flats (B-flat and E-flat) in the final measure. The bass part is a simple, steady eighth-note pattern. The drum part consists of a basic rock rhythm with a snare drum and a kick drum. The score is divided into four measures, with a double bar line after the second measure. The guitar part includes a key signature change from one flat to two flats in the final measure.

Em7

Vocal

Guitar

Bass

Drums

15 17 18 19 15 17 18 19 15 17 19 19 15 17 18 19 M 15 17 M 18 19 20 21 22 22

0 1 0 3 0 2 3 2 1 0 0 7 5 5

D.S.

Ⓢ Coda ①

Em

Vocal

Guitar

Bass

Drums

That's

M M

0 2 0 0 0 0 7 0

D.S. ②

Ⓢ Coda ②

Em7

Vocal

Guitar

Bass

Drums

M M

2 3 2 1 0 0 7 5 5

D.S.

Ⓢ Coda ③

Em

Em

Vocal

Guitar

Bass

Drums

(M) M

7 6 5 6 7 5 7 6 5 6 7 5 7 6 5 6 7 5

0 0 7 6 5 6 7 0 0 0 0 0 0 7 6 5 6 7

Repeat & F.O.

PSYCHO HOLIDAY

サイコ・ホリデイ

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

リズム・マシーンを使ったと思われる、機械的なパーカッションの6連符からこの曲はスタートしている。この曲では、16分音符がすべて3連符のノリになっているので注意しよう。特にドラムのバスドラは16分の連符が多いので、しっかりと3連のノリをキープしてもらいたい。ハイハットは8分で刻んでいるが、ハーフ・オープンにしてパワフルにプレイしよう。[A]の直前の小節は、9/8拍子という変拍子になっている。ここは半拍分のブレイクが入っていると考えると演奏すると良いだろう。その他、[B]の2小節前では2/4拍子の小節も出てきているので、リズム

に気をつけて各パートのタイミングをしっかりと合わせるようにしよう。[B]の部分のエフェクターとしてワウ・ペダルも使われている。[C]では長いソロ・ギターが弾かれている。このギター・サウンドはバックキングと同様にハード・ディストーションのかけられたものだが、バックキングとサウンドを変えて、少しソフトな感じでプレイしている。ソロの最後の音は24フレットでのチョーキングだ。22フレットまでのギターでは、アームを使って音をアップさせると良いだろう。

Intro. 1
F#m

N.C.

Intro. 2
F#m B^b(on G#) A(on G#)

145

Chord progression: G[#]m G(onG[#]) B^b(onG[#])

Vocal

Guitar

Bass

Drums

Chord progression: A(onG[#]) Gm G(onG[#])

Vocal

Guitar

Bass

Drums

146

Harm. 8va Arm

Intro. 3
G[#]m

Vocal

Guitar

Bass

Drums

A E

Emp - ty and sweat ing Head ly - ing in your hands_

Shot down on sight You are the tar - get of at - ten_

Strap - ped (in) for life Is this where I lived on where

E

Shak - ing in the corn - er tion I died

Done too much a - l - cohol One wo - man here You want my mo - ney

Got - ta get away from it all a no - ther there You take my space

147

E G#m

'Cause it feels my blood (is) freez ing

You can't please all the peo - ple all the time

My mind is tell - ing me To leave this place

E

G#m

Vocal

My - self in - sa - ni - ty_ has take - n its toll_ } Frustr - ra - tion
 Can't tell the stran - gers from the friends you know_ }
 My - self in - sa - ni - ty_ has take - n its toll_ }

Guitar

Bass

Drums

G#m

E

Vocal

has ta - ken its cont - rol _____

Guitar

Bass

Drums

148

B^b(onG)

A(onG)

A^b(onG)

Vocal

1. 3.) Now I'm far from home_ }
 2.) Now You're far from home_ }
 Wah Pedal →

Spend - ing time a - lone _____

It's time to set my de - mons free

Guitar

Bass

Drums

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is E major (indicated by two sharps: F# and C#). The time signature is 4/4.

- Vocal:** The vocal line begins with a whole rest in the first measure, followed by a half note G4 in the second measure, and then a series of eighth and sixteenth notes in the third and fourth measures. The melody is characterized by its soft, ethereal quality.
- Guitar:** The guitar part features a complex arrangement of chords and melodic lines. It includes a prominent use of the "H" (harmonic) and "C" (chord) techniques, along with "Vib." (vibrato) markings. The fret numbers (12, 13, 14, 15, 17, 19, 20, 22) are clearly indicated for the melodic lines.
- Bass:** The bass line provides a steady, rhythmic foundation, primarily using eighth and sixteenth notes. It includes a "Vib." marking in the fourth measure.
- Drums:** The drum part is a simple, steady beat, primarily using eighth and sixteenth notes to maintain the song's tempo.

The score is presented in a clear, professional layout, with each instrument's part clearly delineated and labeled. The use of standard musical notation, including notes, rests, and fret numbers, ensures that the information is accessible to musicians and music enthusiasts alike.

The musical score for 'Gm' is presented in a multi-staff format. The top staff is a treble clef with a key signature of one flat (Bb). It features a complex melody with many triplets and some accidentals. The second staff is a tenor clef (C4) with a key signature of one flat. It contains a series of numbers (15, 17, 18, 17, 18, 17, 15, 17, 15, 18, 17, 15, 17, 15, 14, 15, 16) written above the notes, which likely represent fret numbers for a guitar. The third staff is a bass clef with a key signature of one flat. It contains a series of diamond-shaped notes, which are likely representing a specific musical style or technique. The bottom staff is a bass clef with a key signature of one flat, featuring a series of diamond-shaped notes. The score is divided into measures by vertical bar lines, and there are various musical notations such as slurs, ties, and accidentals throughout.

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is for guitar, with chords Gm and Am indicated. The second staff is for vocal, with lyrics "The wind is in the trees" and "The wind is in the leaves". The third staff is for piano, with a treble and bass clef. The piano part includes a melody in the treble and a bass line in the bass. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like "Vib." (Vibrato). The guitar part includes a melodic line with a slur and a "C" marking. The vocal part includes a melodic line with a slur and a "C" marking. The piano part includes a bass line with a slur and a "C" marking. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

Bm

The musical score is written for guitar, vocal, and bass. The guitar part features a melodic line with vibrato (Vib.) and arm techniques, with fret numbers 22, 24, and 24 indicated. The vocal part has a melody with a fermata and a final note marked 'I'm'. The bass part includes a rhythmic accompaniment with triplets and a final note marked 'D.S.'.

D B^b(onG)

A(onG)

A^b(onG)

Vocal

Now I'm far from home—

Spend-ing time a-lone—

It's time to set my de mons free

Guitar

Arm

Arm

Arm

Arm

Arm

Arm

Bass

Drums

Gm

B^b(onG)

A(onG)

Vocal

Been put through the rest—

My mind laid to rest—

Guitar

Harm. 16va

Arm Vib.

Arm

Arm

Harm.

Arm Vib.

Arm

Arm

Bass

Drums

A^b(onG)

Gm

E (♩=♩)

Vocal

I'm on a psy-cho ho-li-day—

Now I-'m far from home—

Guitar

8va Vib.

15 Vib.

Bass

Drums

A A^b Gm

Spend-ing _____ time a-lone _____ It's time to set my de-mons free.

7 5 5 5 5 7 5 5 5 5 7 5 5 5 5 7 5 5 5 5 5 6 4 4 4 4 6 4 4 4 4 6 4 4 4 4 6 4 4 4 4 4 5 3 3 3 3 3 3 3 3

0 0 0 0 4 4 4 4 3 3 3 3

B^b A A^b

Been put _____ through(the) test My mind _____ laid to rest I'm on a psy-cho ho-li-day _____

8 6 6 6 6 8 6 6 6 6 8 6 6 6 6 8 6 6 6 6 7 5 5 5 5 7 5 5 5 5 7 5 5 5 5 7 5 5 5 5 6 4 4 4 4 6 4 4 4 4 6 4 4 4 4 6 4 4 4 4 4

1 1 1 1 0 0 0 0 4 4 4 4

Gm F Gm F[#] B^b A

—, yeah —

5 3 3 3 5 3 4 2 8 6 6 6 6 8 6 6 6 6 8 6 6 6 8 6 6 6 6 7 5 5 5 5 7 5 5 5 5 7 5 5 5 5 7 5

3 3 3 3 3 2 1 1 1 1 0 0 0 0

Sheet music for a band, featuring Vocal, Guitar, Bass, and Drums staves. The music is divided into three systems, each with a key signature change indicated above the Vocal staff.

System 1: Key signature changes from A^b to Gm to B^b.

System 2: Key signature changes from A to A^b to Gm, F, Gm, and F[♯].

System 3: Key signature changes from Gm to B^b to B^b and Gm.

The Guitar staff includes detailed fretboard diagrams for the first two systems, showing fingerings (e.g., 4 4 4 4, 5 3 3 3, 8 6 6 6) and techniques like "Arm" and "Harm." (Harmonics). The Bass staff shows fingerings (e.g., 4 4 4 4, 3 3 3 3, 0 0 0 0). The Drums staff includes a "Fill" section.

CEMETERY GATES

セミトリー・ゲイツ

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

△の部分、ギター2はアコースティック・ギターを使ってのアルペジオ・プレイだ。このフレーズでは開放弦の音を鳴らしている間に、素早くポジションを移動させるのがポイントとなるだろう。なお、使っているギターはフォーク・ギタータイプのスティール弦を張ったものだ。ギター1はディストーションのかけられたエレクトリック・ギターが使われている。このギターには、この部分のエフェクターとしてディレイもかけられており、雰囲気のあるフィル・イン・フレーズを弾いている。この曲ではキーボードとしてピアノも使われている。短音ではあるが、低音で印象的なサウンドを鳴らしているようだ。この△の部分のベースはピアノとユニゾンに近いフレーズを弾いているが、ピアノよりも動きが多く、△の3小節目ではハーモニクス奏法なども行っている。□

からのギター1は2本のギターによるオーバー・ダビングされたものになっている。また、ハーモナイザーのようなエフェクターもかけられており、実際には3本以上の音が鳴っているようだ。Eからは曲の雰囲気が変わっている。ここからはギターも2本ともにエレクトリック・ギターが使われ、2本をユニゾンで鳴らして、ハードで分厚いサウンドを作り出している。このギターの譜面で○印の付けられている音は、ピッキング・ハーモニクス奏法で行っているものだ。Fではミュートのテクニックを使った音も出てくる。これは右手の腹の部分で弦に少し触れるようにしながらピッキングしている。Gのギター2は△の部分と同様のアルペジオ奏法だが、ここで使われているのはエレクトリック・ギターだ。ここではコーラス系のエフェクターがかけられている。

△ F#m7 Aadd9 E Dmaj9⁽¹³⁾

< Piano >
L 8ve basso

< A. Guitar >
Arpeggio

L Arpeggio

L 8ve Harm.

L Harm.

UDPH UDP
3
UDPH UDP
7 4 4 2 4 4 4
3

F#m7 Aadd9 E Dmaj9⁽¹²⁾

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B F#m7 Aadd9 E Dmaj9⁽¹³⁾

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Rev - er - end Rev - er - end Is this some con - spir - a - cy
 Lost with not a glimpse of light It all seems so un - real

F#m7 Aadd9 E 1. Dmaj⁽¹³⁾

Cross the fire _____ for _____ no _____ seems _____ Of im - age _____ be - reath _____ me
 Am I mad, could I help _____ in this World _____ Left a - lone in mis - er -

4

2. E7

y _____

158

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7

F#m7 (13)

F#m7 -13

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7

F#m7 (13)

$F^{\#}m^{-13}$ $F^{\#}m7$ D $F^{\#}m7$

Musical score for the first system, measures 1-4. The score includes a guitar part with various techniques (bends, vibrato, arpeggios) and a bass line. Chords are indicated above the staff: $F^{\#}m^{-13}$, $F^{\#}m7$, D , and $F^{\#}m7$.

$Aadd9$ E $Dmaj9^{(13)}$ $F^{\#}m7$

Musical score for the second system, measures 5-8. The score continues the guitar and bass parts with more complex techniques and chord changes. Chords are indicated above the staff: $Aadd9$, E , $Dmaj9^{(13)}$, and $F^{\#}m7$.

Chord progression: Aadd9, E, E7

Vocal

Other (4)

Guitar I

Guitar II

Bass

Drums

160

Chord progression: E7, E, Am, N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am

1.2. N.C.

3. N.C.

Em Fm

(3 times Repeat.)

F F#m A Bm Cm Em Fm F#m A Bm Cm Em Fm

162

Vocal *F#m* *G* *F#m7* *Aadd9* *E*

The rev-er-end he turned to me
 I will re-memb-er
 Some times when I'm a-lone
 I must re-verse my life

with-out a tear in his eyes
 the love our souls
 I won-der a-loud
 I can't live in the past

Other

Guitar I *1x only* *1x only*

Guitar II *Arpeggio* *Arpeggio*

Bass

Drums

Vocal *Dmaj9(13)* *F#m7* *Aadd9*

had sworn to make (It's) noth-ing new for him to see
 Now I watch the fall-ing rain I
 If you're set my ing o-ver me free

Other

Guitar I *D.S.time only* *D.S.time only*

Guitar II

Bass

Drums

E Dmaj9⁽¹³⁾ F#m

didn't ask him can see why now is your
 some place all my mind a bound last
 Be long to me at last

Well I guess you took
 And when she die those comp
 Through all those comp
 And when she died

Pick Port.

(Arp.)

A E D A(onC#)

my youth I gave it all ah, a way
 I could n't cry The pride with in my soul
 I lex years I thought I was a lone
 I should've cried And spared my self some pain

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lyrics:

Like the birth of a new found joy This love world end in rage
 You left me care to look a-round in corn-plate And make this All world a-lone as the
 I did-n't care to look a-round in corn-plate And make this All world a-lone as the
 You left me to look a-round in corn-plate And make this All world a-lone as the

2.4. A(onC#) A E7(onG#) A

Vocal

mem - o - ries now un - fold
mem - o - ries still re - main

Other

Guitar I

Guitar II

Bass

Drums

N.C. Be - lieve the world
The way we were

Be - lieve the world
The way we were

Am N.C. I will un - lock Am my door
The chance to save my soul N.C. (24) to

I will un - lock my door
The chance to save my soul

And pass the cem -
And my con - cern

Guitar I

Guitar II

Bass

Drums

Am (18) to N.C. Em Fm

e - ter - y gates
is now in vain

Guitar I

Guitar II

Bass

Drums

D.S. ①

Coda ① N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ②

♣ Coda ②
Am

Vocal

e - ter - y

Other

Guitar I

Guitar II

Bass

Drums

166



F#m

Aadd9

E

Dmajs (13)

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

F#7 Aadd9 E Dmaj9(13)

Measures 1-4: Treble staff shows chords F#7, Aadd9, E, and Dmaj9(13). Bass staff shows corresponding bass lines with fingerings. Measure 2 has a 'P' (palm mute) marking. Measure 3 has a '3' (triple) marking. Measure 4 has a 'C' (crescendo) marking.

[K] F#m7 Aadd9 E Dmaj9(13)

Measures 5-8: Treble staff shows chords F#m7, Aadd9, E, and Dmaj9(13). Bass staff shows corresponding bass lines with fingerings. Measure 5 has a 'D' (downbow) marking. Measure 6 has a 'C' (crescendo) marking. Measure 7 has a 'P' (palm mute) marking. Measure 8 has a '3' (triple) marking.

Chord progression: $F^{\#}m7$ Aadd9 E D Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

168

Chord progression: $F^{\#}m$ A Bm Cm Em Fm $F^{\#}m$ A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

[illegible]

Bm Cm Em Fm F#m A Bm Cm Bm A Cm Bm G#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ③

Ⓢ Coda ③
N.C.

Ⓢ Coda ④
Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ④

e - ter - y

Am

gates

Measures 1-4 of the first system. The vocal line starts with a whole note on G4, slurred over a half note on A4 and a quarter note on B4. The guitar part features a series of chords: C4-E4-G4 (measure 1), C4-E4-G4 (measure 2), C4-E4-G4 (measure 3), and C4-E4-G4 (measure 4). The bass line consists of a steady eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

171

Am

Measures 5-8 of the second system. The vocal line continues with a whole note on G4, slurred over a half note on A4 and a quarter note on B4. The guitar part features a series of chords: C4-E4-G4 (measure 5), C4-E4-G4 (measure 6), C4-E4-G4 (measure 7), and C4-E4-G4 (measure 8). The bass line consists of a steady eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

Am

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

Am

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

P Am

1x only

1x only

M

P

2 0 0 0 0 2 1 2

3

2 0 0 0 0 2 1 2

3

4

4

173

Am

1x only

(8va Harm. with Arm.)

1x only

(Harm. with Arm.)

M

P

2 0 0 0 0 2 1 2

3

2 0 0 0 0 2 1 2

3

4

4

Repeat F.O.

THIS LOVE

ディス・ラヴ

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

ナチュラルでクリアなサウンドがIntroから弾かれている。このギターにはコーラス系のエフェクターがかけられており、ここではアルペジオ奏法を行なっている。この部分は、ベースやドラムもボリュームを抑えめにした演奏をしている。この部分、パーカッションとしてカバサも入れられている。[A]の部分から叩かれている8ビート・パターンは、リム・ショットを使ったおとなしいパターンではあるが、あまり力を抜かずに、次第にパワフルに叩くようにしよう。[B]の部分で弾かれているギター・ソロは、ディストーション・サウンドでのプレイだ。ここはアーミングのテクニックを多用しており、エフェクターとしてワウ・ペダ

ルも少し使われている。[C]では一気にパワフルな演奏になっているギターのサウンドもハード・ディストーションのかけられており、広がりのあるサウンドになっている。[D]は16ビートのリフト、ギターとベースのユニゾンで弾いている。4小節目では、3連符のフレーズもあるので、正確なリズムでプレイしてもらいたい。[E]は少し長めのギター・ソロを弾いている。他の曲と比べて早弾きなど難しいフレーズは無いが、ここもワウ・ペダルをうまく使って感情を込めるように弾くと良いだろう。

174

Intro

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

{ Cabaza }

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Chord progression for the first system:

Bm Bm(onC) Bm Bm(onC) F#m F#m(onG) F#m F#m(onG)

Instrument parts for the first system:

- Vocal: Treble clef, key of D major. Chords are indicated by horizontal lines.
- Utter: Treble clef, key of D major. Chords are indicated by horizontal lines.
- Guitar I: Treble clef, key of D major. Rhythm guitar part with fingerings (2, 4, 2, 3, 4, 2, 4, 3) and a slash indicating a full bar.
- Guitar II: Treble clef, key of D major. Chords are indicated by horizontal lines.
- Bass: Bass clef, key of D major. Rhythm part with fingerings (2, 3, 3, 2, 2, 3, 3, 0) and a slash indicating a full bar.
- Drums: Bass clef, key of D major. Chords are indicated by horizontal lines.

175

Chord progression for the second system:

A(onC#) C A(onC#) C A(onC#) C E(onG#) Am

Instrument parts for the second system:

- Vocal: Treble clef, key of D major. Chords are indicated by horizontal lines.
- Utter: Treble clef, key of D major. Chords are indicated by horizontal lines.
- Guitar I: Treble clef, key of D major. Rhythm guitar part with fingerings (4, 2, 0, 3, 2, 0, 2, 3) and a slash indicating a full bar.
- Guitar II: Treble clef, key of D major. Chords are indicated by horizontal lines.
- Bass: Bass clef, key of D major. Rhythm part with fingerings (4, 3, 3, 3, 4, 0, 4, 3, 3, 5, 3) and a slash indicating a full bar.
- Drums: Bass clef, key of D major. Chords are indicated by horizontal lines.

Am A F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

If e - ver words were spo - ken, pain - ful and un - true

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) Bm Bm(onC) Bm Bm(onC) F#m F#m(onG)

Vocal

I said I loved but I lied

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This is a musical score for a song, page 176. It features six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#). The score is divided into two systems. The first system (measures 1-4) has a vocal line with the lyrics 'If e - ver words were spo - ken, pain - ful and un - true'. The guitar parts (I and II) have specific fretting and picking patterns, with Guitar I having a capo on the 2nd fret. The bass and drums provide a rhythmic foundation. The second system (measures 5-8) has a vocal line with the lyrics 'I said I loved but I lied'. The guitar parts continue with similar patterns, and the bass and drums maintain the rhythm. The score includes various musical notations such as notes, rests, chords, and dynamic markings.

F# F#(onG) A(onC#) C A(onC#) C A(onC#) C
 In my life, all I want ed was the keep ing of

Vocal
 Other
 Guitar I
 T A B
 Bass
 Drums

177

E(onG#) Am A(onC#) C A(onC#) C
 some- one like you As it turns out, Deep er with in me,

Vocal
 Other
 Guitar I
 T A B
 Guitar II
 T A B
 Bass
 Drums

A(onC#) C E(onG#) Am B F#m F#m(onG)

Vocal: love was twis - ted and point-ed at you — (Never ending

Guitar I: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

Guitar II: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

Bass: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

Drums: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

Vocal: pain, Quickly, ending life) You keep this love, thing, love, child.

Guitar I: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

Guitar II: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

Bass: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

Drums: (F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), C F#m G, F#m G)

This musical score is for the song "I Wanna Dance with Somebody" by Whitney Houston. It is a 12-measure piece in 4/4 time, featuring a key signature of one sharp (F#). The score is arranged for a full band and vocals, with parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Chord Progression:

- Measures 1-4: F#m G C B A F#m G F#m G F#m G C B A F#m G F#m G
- Measures 5-8: F#m G F#m G F#m G F#m G F#m G F#m G F#m G F#m G F#m G F#m G
- Measures 9-12: F#m G F#m G F#m G F#m G F#m G F#m G F#m G F#m G F#m G F#m G

Instrumental Details:

- Guitar I:** Plays a melodic line in the first system, then rests in the second system, and returns in the third system.
- Guitar II:** Plays a rhythmic accompaniment in the first system, then rests in the second system, and returns in the third system.
- Bass:** Provides a steady bass line throughout the piece.
- Drums:** Provides a steady drum pattern throughout the piece.

Vocal Lyrics:

love, toy, You keep this love, fist, love, scar, love, break You keep this love love,

love You keep this love, love, love You keep this love

Chord progression for the first system: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) [E] F#m F#m(onG)

Vocal: I'd been the tempt-

Other: (Empty staff)

Guitar I: (Empty staff) / (Empty staff) / (Empty staff) / (Fingerings: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff) / (Empty staff) / (Empty staff) / (Empty staff)

Bass: (Empty staff) / (Empty staff) / (Fingerings: 2 5 4 3 3 0 2 3 3 0)

Drums: (Empty staff) / (Empty staff) / (Empty staff) / (Empty staff)

Chord progression for the second system: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) Bm Bm(onC)

Vocal: - ing one, stole her from her- self This gift in pain.

Other: (Empty staff)

Guitar I: (Empty staff) / (Empty staff) / (Empty staff) / (Fingerings: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff) / (Empty staff) / (Empty staff) / (Empty staff)

Bass: (Empty staff) / (Empty staff) / (Empty staff) / (Fingerings: 2 5 4 3 3 2 3 2 3 2)

Drums: (Empty staff) / (Empty staff) / (Empty staff) / (Empty staff)

Bm Bm(onC) F#m F#m(onG) F#m F#m(onG) A(onC#) C

Vocal
her pain was life And some times, I feel so sor- ry,

Other

Guitar I
T A B
2 4 2 3 4 2 4 3 4 2 0 3 2 0 2 3

Guitar II
T A B

Bass
T A B
2 4 2 3 2 3 0 2 5 4 3 3 2 3 4 3 3

Drums
T A B

A(onC#) C A(onC#) C Em(onG#) Am A(onC#) C

Vocal
I reg- ret this the hurt- ing of you But you make me so un- hap - py

Other

Guitar I
T A B
4 2 2 3 2 0 2 3 4 2 2 5 3 2 3 5 4 2 0 3 2 0 2 3

Guitar II
T A B

Bass
T A B
4 0 4 3 3 3 4 5 5 4 3 3 3

Drums
T A B

A(onC[#]) C A(onC[#]) C E(onG[#]) Am

Vocal

I'd take my life and leave love with you

Other

Guitar I

Guitar II

Bass

Drums

F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal

C.D

C

v

Coda 1

G F#m

Gm

F#m

Vocal

love

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

F#m

F F# G# A A# F#m

Gm

F#m

Vocal

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

F#m F F# G G# A A# Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

No more head trips

184

[H]

(4 times Repeat)

F G F G F G F G F G# F G F G F G 1.2.3 F G# F

Vocal

1x only

Ah

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system: F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), Bm, Bm(onC).

Vocal: Treble clef, key of D major. Melody is mostly whole and half notes.

Other: Treble clef, mostly whole rests.

Guitar I: Treble and Bass clefs. Treble has slash marks. Bass has slash marks and a sequence of eighth notes (2, 4, 2, 3, 4, 2, 4, 3).

Guitar II: Treble and Bass clefs. Treble has complex melodic lines with slurs and accents (C, U, C, D). Bass has complex melodic lines with slurs and accents (C, U, C, D).

Bass: Bass clef. Melody consists of eighth and quarter notes.

Drums: Bass clef. Rhythmic pattern with eighth and quarter notes.

Chord progression for the second system: Bm, Bm(onC), F#m, F#m(onG), F#m, F#m(onG), Dm, Dm(onC#).

Vocal: Treble clef, key of D major. Melody is mostly whole and half notes.

Other: Treble clef, mostly whole rests.

Guitar I: Treble and Bass clefs. Treble has slash marks. Bass has slash marks and a sequence of eighth notes (2, 4, 2, 3, 4, 2, 4, 3).

Guitar II: Treble and Bass clefs. Treble has complex melodic lines with slurs and accents (U, 1H, C, D). Bass has complex melodic lines with slurs and accents (U, 1H, C, D).

Bass: Bass clef. Melody consists of eighth and quarter notes.

Drums: Bass clef. Rhythmic pattern with eighth and quarter notes.

F(onC) G(onB) Dm Dm(onC[#]) F(onC) G(onB) F[#]m F[#]m(onG)

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG)

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Arm
 Arm

D.S.2

Coda 2

K F G F G F G F G F G# F G F G F G F G# F F G F G F G F G F G# F

Vocal

love ah,

Other

Guitar I

Guitar II

Bass

Drums

188

G F G F G F G# F F G F G F G F G F G# F G F G F G F G# F F G F G F G F G# F

Vocal

You keep this love You keep this love You keep this love You keep this

Other

Guitar I

Guitar II

Bass

Drums

G F G F G F G B E F C (5 times Repeat And Fade Out) F G F G F G

Vocal

love, ah, ah

Other

Guitar I

Guitar II

Bass

Drums

F G F G# F G F G F G F G F (Fade In) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

190

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

F#m F#m - C#2 F#m F#m(onG) F#m F#m(onG) F#m F#m(onGi)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

191

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

192

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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